

NOVEMBER 12, 1930  
No. 1258  
Vol LXXXV  
FOUNDED 1908

# The BIOSCOPE

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THE BIOSCOPE

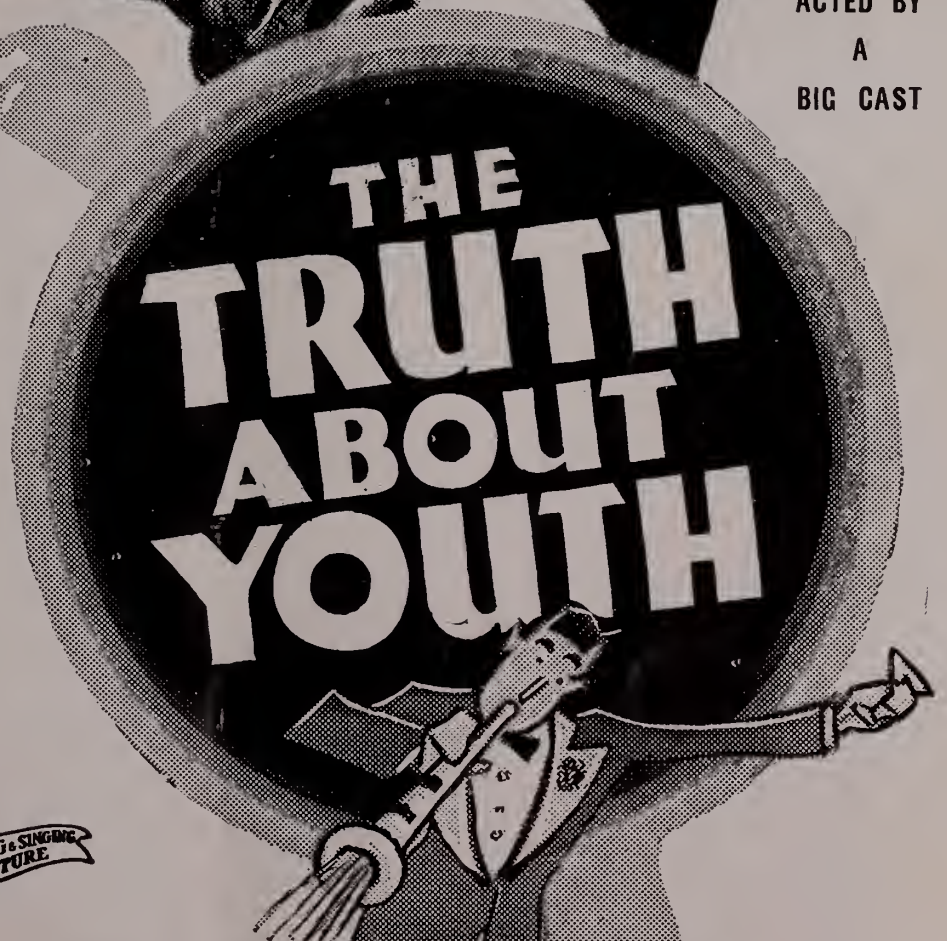


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'RIDIN' LAW'	" 18th	" " "	11.15 a.m.
'CANYON HAWKS'	" 19th	" " "	11.15 a.m.

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ROBERT LORRAINE  
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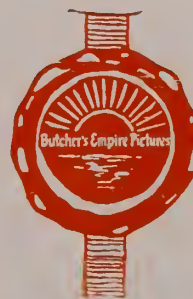
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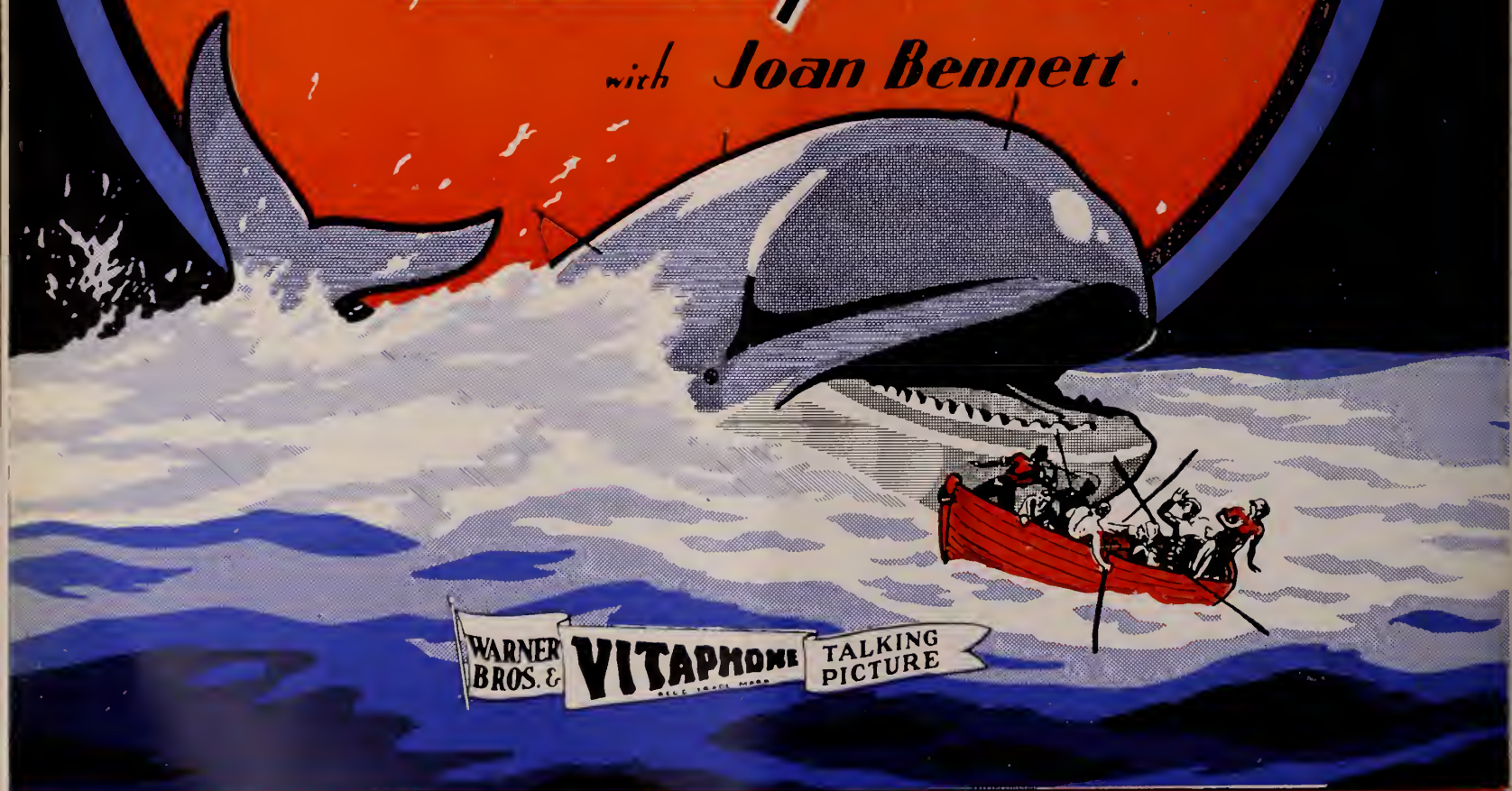
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No. 1258. Vol. LXXXV.

NOVEMBER 12, 1930

PRICE 6d.

## In Brief

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**D**OUGLAS Murray, Roxy production manager, has joined A.B.C., says a New York message. Page 15

**A** "grand coup" by American interests is forecasted by our French correspondent. Page 16

**B**RITISH Movietone News secured a scoop in showing scenes of the Ras Tafari coronation in London on Friday. Page 19

**W**IDE film was given a fair reception only by New York audiences when tried out at the Capitol. Page 15

**A**T the annual dinner of the London and Home Counties Branch of the C.E.A. on December 9, the Rt. Hon. Neville Chamberlain will be the principal guest. Page 14

**T**HE Ministry of Labour promised that an inquiry into operators' and cinema staff hours should be held in the next few weeks. Page 30

**A** well-known American writer argues that Britain has got Hollywood worried. Page 18

**A** BIG swing over towards human vaudeville shows has developed in Australia. Page 19

**A**T last week's licensing session the appropriate L.C.C. committee granted licences to 723 places of amusement. Page 30

## Sensing the Communal

On October 29th—the week before the British Films Gala Performance—Sydney Hayden, resident British director of Kinemas, Ltd., placed before us the broad outline of a scheme for a Central British Films Publicity Bureau, which we published in *THE BIOSCOPE*.

Many months before, *THE BIOSCOPE* had advocated the creation of an organisation of this character, with the same object in view, viz., to ensure that Dominion and foreign film buyers—the former especially—might enjoy at the hands of the British film industry assistance at least comparable to that advanced by American producers in exploiting their product abroad—notably within the British Empire.

We have been gratified during the past week to find that certain contemporaries of ours have joined us in urging Better Publicity for British Films. The fact that they have followed our lead merely strengthens our case. Even so, it is unlikely that an elementary establishment such as a Central British Publicity unit will come into effective being unless the idea itself is first kept under the limelight of publicity.

We are heartened by the news that progress has been made towards the ideal for which we have striven. There is a definite move within the F.B.I. to form an association separate from the present existing Film Industries Group. Though affiliated to the F.B.I., the new organisation, which would aim to embrace all the units of British film production, would enjoy a large measure of independence and might ultimately be directly responsible for the formation of a joint stock company which would undertake in the fullest sense of the word the exploitation of British films abroad—with a special eye on the Empire.

At the moment it is a matter largely for assumption that the new organisation drive will embrace the Empire Publicity idea first mooted by Sydney Hayden through *THE BIOSCOPE*.

This, it seems to us, must form the mainspring of any movement which is to advance to any appreciable extent the British front lines in foreign fields.

First, the various British producers must put up the initial capital.

Next must follow the appointment of personnel, which should be selected for its reputation for hard work, common sense and expert knowledge of the world's Press and the foreign film markets—by no means an easy task.

The whole situation will at first bristle with difficulties, but goodwill, determination and magnanimity on the part of individual British producers, coupled with the knowledge that America covered this essential lap in the world race many years ago, should provide incentive which will at last give our industry a start in the right direction.



# Britain After Foreign Markets

## Big "Co-operative" Scheme in Hand

### F.B.I. Committee Considers Hayden's Plan

Is the British Film Production Industry at last awakening to the fact that the mainspring of Hollywood's superior distribution organisation is publicity?

Two weeks ago "The Bioscope" published exclusively a page article advocating the establishment of a Central British Film Publicity Bureau. The idea was supported by Sydney Hayden, of Kinemas, Ltd., of South Africa, and its principle was approved by the Premiers of Australia, New Zealand and Newfoundland.

"The Bioscope" is now informed that a Sub-Committee of the F.B.I. Films Group is now formulating plans which, while incorporating this idea of a central publicity bureau, will, if carried through, go much further towards advancing the cause of British films in Foreign and Dominion markets.

The plan at present under consideration is, roughly, to form a separate organisation, allied to the F.B.I., embracing all the individual British producing concerns. This organisation would enjoy complete independence from the F.B.I. and would not lead to the demobilisation of the existing Film Group.

"The Bioscope" further understands that the Committee considering the matter has invited M. Neville Kearney, of the Film Industries Department, F.B.I., to associate himself with the practical operation of the scheme. Mr. Kearney is not yet prepared to state whether or not he will accept.

It is understood that plans at present afoot may lead to the formation of a Co-operative Foreign Distribution Organisation for British Films.

The whole idea should awaken the keenest interest and win the complete approval not only of the British trade, but of the British public also.

This follows the completely successful British Films Gala arranged by the F.B.I. and held at the Victoria Theatre last Wednesday, when Prime Minister Ramsay MacDonald said, "What we have seen to-night shows

that the British Film Industry has not only come to stay, but that it has conquered the technique of production. I have never seen better pictures in my life and I congratulate with all my heart the producers and all connected with them."

The question now is how long before the trade so conquers the technique of salesmanship as to extract a similar admission from the millions overseas who still believe—as they have been taught by publicity to believe—that British Films is a term synonymous with Bad Films?

# Audible Filmcraft's Theatres

## "Several Acquired," Announces G. W. Pearson

George W. Pearson, chairman of Audible Filmcraft, Ltd., announces that in accordance with a statement which he made at a trade luncheon given by his company recently, Audible Filmcraft have already taken over five theatres and have entered into commitments in respect of four others.



Geo. W. Pearson

It will be remembered that Mr. Pearson announced that Audible Filmcraft had entered into arrangements with an important syndicate which would acquire theatres on the company's behalf.

"We have since been thoroughly into the matter," said Mr. Pearson to THE BIOSCOPE yesterday, "and have decided to acquire the theatres in our own name and with our

own capital. I am not at liberty to tell you exactly how we have acquired and are acquiring these theatres, but I can tell you that we have something more substantial than options on them. Among the theatres already taken over are the Piccadilly Circus Cinema Theatre in Great Windmill Street, the Capitol, Winchmore Hill, and the Lyceum, Newport.

"In regard to the Windmill Street hall, which at present seats 300, we have decided to close this for the whole of December and to carry out extensive alterations, bringing the furnishing and decorations completely up-to-date and installing additional seating, increasing the capacity to 450, and wiring the theatre with British Acoustics reproduction system. The object we have in view is to arrange fortnightly runs of such British films of good quality as have for various reasons been unable to secure West End first runs at combine-owned houses. The theatre will be used in the mornings for trade and private shows, and the private theatre at the Audible Filmcraft headquarters, 155, Oxford Street, will be closed to make room for necessary extensions to staff offices."

# Gus Schlesinger in London

## Kaufman and Mayo Too

Gus Schlesinger, Continental sales manager for Warner Bros. and First National, is



Gus Schlesinger

spending a few days in London, in company with Phil Kaufman, also of the Continental staff. Mr. Schlesinger has come over on one of his periodic visits, his purpose, THE BIOSCOPE is informed, being nothing more exciting than to view a number of films which would not, in the ordinary run, reach Germany.

Another Warner executive also in London is Archie Mayo, a producer from Burbank, who is over here, THE BIOSCOPE under-

stands, on a holiday trip. Mr. Mayo has directed a number of notable pictures for Warner Bros., his most recent being "The Doorway To Hell." Since he did not direct Warner's recently banned story of heaven—"Outward Bound"—it cannot have been an association of ideas which led him here to recuperate after getting through the "doorway of hell."

# Ex-Minister of Health

FOR

## London C.E.A. Dinner

### December 9th.

The Annual Dinner of the London and Home Counties Branch of the C.E.A. will be held at the Savoy Hotel on Tuesday, December 9th. The Rt. Hon. Neville Chamberlain, M.P., will be the guest of honour, and others will include W. J. Womersley, M.P., Jas. Welsh, M.P., Miss Rosamund Smith, Clyde T. Wilson and Bertram Mills of the L.C.C. Theatres and Music Halls Committee, G. W. F. Bates and M. J. Cogswell of the Music and Dancing Licensing Committee, Surrey County Council, the Mayor and Chief Constable of Southend, and the President of the C.E.A. J. C. Graham, president of the K.R.S., has intimated that he regrets he cannot accept as he will be out of the country.

Tickets obtainable from the secretary, Arthur Taylor, at Broadmead House, Panton Street, S.W., price £2 10s. double, £1 7s. 6d. single (exclusive of wines, but including buffet).

Dinner and speeches 7—10 p.m.  
Dancing 10 p.m.—2 a.m.



## Douglas Murray for A.B.C. ?

### "Roxy" Ideas for Britain

Douglas Murray, according to a New York message to THE BIOSCOPE, has resigned from the Roxy organisation, and will sail for London on November 21st. He is to join the A.B.C. (John Maxwell) circuit, with whom he is stated to have signed a three-year contract.

Though the nature of Mr. Murray's duties are not revealed officially, it is understood that he will have an important position with the organisation. With Roxy (S. L. Rothafel) his position was that of production manager.

Among other things, it is stated, he will take a hand in remodelling the policy of such super houses as the Regal and Dominion Theatres, at both of which it is intended to introduce stage shows on the style of those for which the Roxy Theatre, New York, is famous. That he will subsequently introduce this form of entertainment to other major halls in the circuit is to be reasonably expected.

## New York Sees Wide Film

### Reception "Fair"

With the screening of "Billy the Kid" at the Capitol, New York, the public saw for the first time the effect of the wide film. The picture, which was projected on the M.-G.-M. "Realife" system, filled the entire proscenium opening.

The results, however, have hardly been up to expectations, and box office receipts for the first week are reported as "fair" only. So far the public has appeared apathetic to what has been heralded as a revolutionary innovation.

Press critics, though praising the scenic effects obtained by the process, are very guarded in discussing its effect in more intimate dramatic episodes. The following remarks, culled from a report in the *New York American*, are typical:—

"The 'Realife' screen proves effective in panorama shots of the gorgeous background against which this story has been filmed. But in more intimate sequences it is distracting."

Meanwhile Fox opened to better business with "The Big Trail," presented on "Grandeur" stock at the Roxy, though it is suggested that the nature of the film is a bigger factor here than the novelty of the wide film process.

It is curiously significant, too, that while other producers are preparing to place wide screen films on the market, neither Fox nor M.-G.-M. has announced any further films scheduled for production on the new processes. Winfield Sheehan, in fact, is reported to have said that wide film was definitely "out" at Fox for the present, and that Grandeur would not be used until the demand for the wide film reached a point where it warranted the added cost of its production. It is this unusual tendency to "talk down" the widies which encourages in some quarters the belief that Hollywood is preparing another screen surprise for Europe.

## B.I.F. and B.I.P.

### Fusion Practically Accomplished

#### Centralisation and Colonisation in Sight ?

Arrangements are almost completed for a close working arrangement amounting practically to fusion between British Instructional Films and British International.

A. E. Bundy, Chairman of British Instructional Films (Proprietors), Ltd., in a statement to the company's shareholders discloses that an important provisional agreement has now been arranged under which the productions of British Instructional will be distributed through Wardour Films.

"The normal development of the scheme," adds Mr. Bundy, "will provide for a close working arrangement between British Instructional and British International in connection with film production."

It is further proposed that an amalgamation of Pro Patria with British Instructional shall be arranged. Pro Patria has, since its inception, acted as the distribution unit for British Instructional productions.

A detailed scheme is expected to be ready for submission to the shareholders at an early date.



John Maxwell  
(B.I.P.)

A. E. Bundy  
(B.I.F.)

H. Bruce Woolfe  
(B.I.F.)

Arthur Dent  
(Wardour)

Mr. Bundy, in a statement to shareholders issued through Baker, Sutton & Co., secretaries, of Eldon Street House, Eldon Street, E.C.2, says:—"For some time past your directors, in consultation with the directors of Pro Patria Films, Ltd., have contemplated the necessity for a change in general policy to meet the situation that has been created by the supersession of the silent by the talking film and the grouping of picture theatres into circuits.

"It was at first the intention of your directors to submit for the consideration of shareholders a scheme under which Pro Patria Films, Ltd., should be merged with British Instructional Films (Proprietors), Ltd., and continue as a department to rent pictures, but later developments have rendered it desirable to seek an outlet for British Instructional product through an outside organisation that could distribute more effectively and economically than would have been the case under the scheme referred to.

"Friendly relationship has always existed between your company and British International Pictures, Ltd., and from time to time conferences have taken place between the directors of these companies with a view to co-operating in production and distribution. As a result of these conferences, terms of an important provisional agreement have now been arranged under which the film productions of Pro Patria and British Instructional will be distributed through the renting

subsidiary of British International Pictures, Ltd. The normal development of the scheme will provide for a close working arrangement between British Instructional Films (Proprietors), Ltd., and British International Pictures, Ltd., in connection with the production of films.

"The wisdom of such an arrangement will be readily apparent, particularly as with the success British films are now achieving it is important that consolidation of interests should be secured. The resources and exceptional facilities for the production of films by both British Instructional and British International will be more effectively and economically developed, and the already efficient and world-wide marketing channels provided by International will be strengthened by the co-operation achieved.

"It is proposed that, in effect, an amalgamation of Pro Patria Films, Ltd., with British Instructional Films (Proprietors), Ltd., shall be arranged. This matter is now receiving the consideration of your directors, and a scheme will be at an early date submitted to the shareholders for their approval."

For editorial comment, see page 18.

#### FILM GOLFERS' DINNER OFF

The dinner arranged under the auspices of the Film Golf Society to take place on Saturday next, November 15th, has now been postponed until the New Year, when a definite alternative date will be announced.



## Latest News from Foreign Markets

# "Grand Coup" Expected in France

## American Financial Interests at Work

(From Our French Correspondent, Georges Claviere)

It is reported, but without official confirmation, that Louis Aubert has resigned from the board of Gaumont-Franco-Film-Aubert. Whether M. Aubert will retire from the film trade or not is a matter of speculation. He may make a very sensational "come-back" under altogether new conditions. I have already hinted that very important changes may possibly take place with regard to one, if not both, of the two largest concerns in the French industry. American financial interests are very hard at work and something in the nature of a "grand coup" is expected.

### Banks and the Industry

Several recent banking shocks have hit the film industry. The Banque Adam, older than the Bank of France, suspended payment last week. At least three film firms have been severely hit by the crisis, one of them being a very well-known concern, with offices in the Champs-Élysées. Quotations at the Bourse this week show a remarkably severe drop in shares of at least one of the largest public companies in the film industry. Foreign buyers are said to be busy.

### Financial News

A new company has been formed for the

manufacture of apparatus for making films in natural colours. This concern, Société Cinéchromatique, starts with a million francs capital, which is to be raised to six millions after flotation. The directors are A. Démery, L. Bassani, P. Obré, A. Valentin and P. Massebiau. The new process is said to give colour direct, and a technical demonstration will be given shortly.

Roxy-Cinéma, S.A., has been founded, with a capital of 1,500,000 francs, as proprietor and exploiter of the new hall of that name. The directors are Henry Broadwater, Francis Pigueron, Auguste Taillan, Joseph Lamy and Adelqui Millar.

At the general meeting of the shareholders of Pathé-Baby, under the chairmanship of the president, Paul Gravier, assisted by M. Mutignon and the representative of the Société Coloniale de Banque (the two largest shareholders), a net profit of 3,024,751 francs was declared. Last year's profit (1928-29) was 2,828,880 francs. The business in cameras and raw stock film has been weaker than it was last year, but better business has been done in projectors and film hire.

# Serious New Patents War

## Klangfilm-Tobis and Kinoton Difficulties

(By Our Own German Correspondent, Fritz Mann)

As already reported, the Klangfilm-Tobis group has gained its point legally in three important lawsuits against the Kinoton, the only serious competitor of Tobis. The consequence of these decisions may upset the entire German "talker" trade. Not only Kinoton is affected, but also all the exhibitors who have installed Kinoton machines—numbering over 200 exhibitors. Should the Klangfilm-Tobis take harsh measures against these exhibitors the whole trade might be thrown into confusion.

It is therefore believed that drastic measures will not be taken by the Klangfilm against these 200 Kinoton-wired cinemas and that a special arrangement will be come to. On the other hand, it is probable that the last legal steps have not yet been taken in this connection.

Kinoton will go on producing and selling apparatuses in spite of the lost lawsuits above mentioned. They state that by an alteration in the construction of their machines they will guarantee the safety of their patents.

### The "Beggar's Opera" Case

The lawsuit brought by Messrs. Brecht and Weill, authors, against Nero Film concerning the production of the "Beggar's Opera" has now been settled. The court rejected the claims of Brecht, the adapter of the old English piece. On the other hand, the court decided in favour of Mr. Weill, the composer, whose music is not permitted to be used. The position now is that the picture is almost completed with the music of Weill. It is expected, therefore, that Weill and Nero will come to some agreement. The picture, as is known, has been produced by Nero Film for Warner Bros., and has

cost a round sum of RM.1,000,000. Therefore, if the picture could not now be issued the Nero-Warner group would suffer serious loss. The lawsuit was instigated, as is known, by the German adapter of the English play, who alleged that Nero has spoiled their work.

### Lothar Stark Retires

Lothar Stark, the well-known German film importer and producer, has retired from his firm, the Lothar Stark Film Company, in Berlin, at the head of which he has been for many years. Stark was not only a prominent importer, but also produced during the past year several pictures in collaboration with foreign firms. The firm of Lothar Stark is to go on under new management, while Stark himself intends to travel for the sake of studying foreign conditions. On his return he may perhaps resume his work in Berlin.

\* \* \* \*

Richard Oswald, the well-known director, has just attained his fiftieth year. Oswald, who has been connected with the German film for many years, produced his first picture, "Let There Be Light," in 1920.

\* \* \* \*

Joe May, too, has now also reached his fiftieth birthday. May is still longer connected with the German film production than Oswald. After having directed pictures of his own firm he was a supervisor for Ufa, and under his management "Home Coming" and "The Last Company" were made.

\* \* \* \*

The Staaken Studio Company has broken down and its bankruptcy has been announced.

# Production Fillip in Hollywood

## Lively Studio Activity

(By Our Own Hollywood Correspondent, Heinrich Fraenkel).

Production is picking up again, and, as a matter of fact, during the week ended yesterday five pictures were completed. Thirty-two are in course of production and nine are now in the last stage of preparation, in spite of the fact that this time of the year is regarded as "the slow season," when most of the studios usually slow down until ready to start on their full schedules again early in the New Year.

### F.N.-Warners Busy on Multilinguals

The First National studio usually closes down entirely at this time of the year (from October to the end of the year). This year, however, there is considerable activity on the lot. As many as eighteen foreign versions are in production, six in the Spanish language, six in German and six in French. Most of these productions will be finished by the end of the year, when the regular production schedule starts again. By the way, I understand that the practice of the annual "close-down" during the last three months of the year is to be discontinued by Warner-First National next year.

### Milestone's Next

After the big success of "All Quiet," there has been considerable speculation out here as to what would be Lewis Milestone's next production and, of course, there was heavy dickering for his services. Ultimately, Milestone's former boss, Howard Hughes, has secured the "All Quiet" director for "Front Page," the famous stage success. Milestone, back from his European vacation, is expected here soon to start preparations on the new picture, the screen script of which may be written by the authors of the stage play.

### Sternberg Sticks To Cast

The other day Joe von Sternberg was good enough to show me his new picture, "Morocco," which has only once before been privately viewed, and is to be released shortly. The picture, which will very soon be presented to the British market, is certainly one of the most interesting products of the season. Obviously the director must have been well satisfied with his leads, as both of them, Marlene Dietrich and Gary Cooper, are to be co-starred in Sternberg's new production just about to start. He tells me the picture's tentative title is "Dis-honoured," and that Vienna of 1916 provides the background of the story.

### Britisher Opposite Marion Davies

Marion Davies, just back from her European vacation, is again on the M.-G.-M. lot, preparing for her new vehicle "The Bachelor Father." For the title part the English actor Austin Smith is being imported from London. Apart from him, Ralph Forbes is to be featured with the star. David Torrence, by the way, is also to have a part in the production.

### Doug. Reaches For Moon

After lengthy preparation and most careful rehearsals extending over several weeks, Douglas Fairbanks has at last embarked on his new production, which is called "Reaching for the Moon." Bebe Daniels has the female lead, and an important part has just been assigned to Jack Mulhall.



# Talk of the Trade

*Thanks for the Pats!—Newfoundland Wants British, But . . !—Fox's "Big Trail" in Lord Mayor's Show—Why Not a British Tableau—Dying to Live!*

FARADAY HOUSE,  
November 12, 1930

Thank  
You, Too!

First let me thank the large number who sent along their congratulations on the British Films Gala Number of THE BIOSCOPE published last week. Quite frankly, I felt, and still feel, that the occasion called for something more, but our British producers are not yet alive to the full value of publicity. It is more than ever gratifying in these circumstances to hear so many nice things about last week's BIOSCOPE.

## And Now Newfoundland

Following the provocative messages sent to THE BIOSCOPE by the Premiers of Australia and New Zealand comes another forceful argument from Sir Richard A. Squires, Prime Minister of Newfoundland, who says: "There is no part of the British Commonwealth of Nations which would extend a warmer welcome to British films than the Dominion of Newfoundland. The chief obstacle in the way of handling British films is to be found in our geographical situation, which renders it much easier for exhibitors to make contact with United States producers. The sentimental preference of Newfoundland would be strongly in favour of British films, but unless the British producers place films, equally attractive with the American product, on a convenient commercial basis for Newfoundland use, they will find considerable difficulty in securing a market in our country."

Sir Richard takes up the argument of other Dominion officials. They do not query Britain's ability to make good films so much as her efficiency in getting them sold when they are made—a point to which I have returned with an insistence for which I will not apologise until British producers abandon their present weak marketing tactics.

## Happy Days In Some Circs. ?

The dear old family retainer was just nearing the pearly gates; the audience was going into involuntary liquidation—it was a small London suburban hall where weepers and creepers are perennials. The non-sync. set had worked well, when all at once into this solemn scene of death burst the tonic tones of "Happy Days are Here Again"! The operator had quite sane ideas in musical setting, but, as he afterwards explained, he mistook the dear dying retainer for somebody's mother-in-law.

## "The Big Trail" Wagon In Lord Mayor's Show

It has been left to an American film company to get the first film ballyhoo barrow in the pageant of London pageants—the Lord Mayor's Show. Thus with Union Jacks fluttering in the breeze, with British gold braid and ermine splashed with the red and khaki of British soldiery, Monday's long procession, representative of all our national crafts and traditions, included an attractive exhibit listed in the official programme as "The Big Trail" Wagon. There is no question of incongruity, because this actual "covered wagon" was built and used 100 years ago for the big trail when British

pioneer settlers opened up the Great North West of America. Escorted by Red Indians (real live ones) and others dressed to represent pioneers of the period, "The Big Trail" Wagon attracted the attention of probably a million and a half of people, most of whom read in the programme that it had been fitted out and lent by the Fox Film Company. What terrific publicity!

## Roy Simmonds Excels Himself

It represents a magnificent stroke of showmanship on the part of Roy Simmonds, publicity director of Fox, to whose credit stood already some of the most brilliant exploitation ideas ever launched by a film publicist. Not only the conception of the idea, but the restraint—which heightened the effect—so scrupulously observed in its execution, mark the Fox publicity organisation as a 101 per cent. unit. I understand that Walter Hutchinson, Fox chief in this country, was from the beginning particularly keen that "The Big Trail" Wagon (literally) should leave nothing unpleasant behind. It had to be an exhibit British enough to be fit for the London Lord Mayor's Show. And it was!

## Why Not a British Film Tableau?

I have nothing but admiration for all those who helped so to publicise "The Big Trail," but as I watched the procession from the balcony of Anderton's Hotel—reserved for the Press by the same persistent Roy Simmonds—I could not help wondering why the British Film Group had done nothing to avail themselves of such a splendid "follow-up" to last week's Gala. Imagine the public interest which could have been fostered by a tableau representing a British film in course of production—a complete set, with some star artists in person, director, camera, tracking microphone, lights and the whole paraphernalia. Such lost opportunities serve to emphasise the need for that Central Film Publicity Bureau—first mooted by THE BIOSCOPE months ago and now, apparently, within "walking distance" of realisation.

## Comfort for Small Exhibitors!

Hurrah! A scheme has been devised—in U.S.A.—which may be copied here later. All small "darkened" theatres, shut down by "talkie" percentages, are being converted into free sleeping quarters for "down-and-outers." So that the small exhibitor will be able to go back to his old theatre to sleep when he hasn't the price to sport a doss-house bed?

## The Mecca of Technicians

The mere passage of time has solidified the position of Hollywood as the world's production centre. Each month that passes entrenches future production there more firmly by the sheer aggregation of material and wealth. It is difficult to realise the figures revealed by a recent survey of the capital invested in Hollywood now. The total of existing investments in land, building and studio equipment is £22,000,000, while plans now in hand call for the expenditure of many more millions on expansions and

new erections. In this total Fox has the highest individual figure at £5,000,000, with Paramount and First National following with £4,000,000 and £3,400,000 respectively. These are facts which give solid justification to British technicians who talk of Hollywood as their eventual goal. To them it is worth pointing out that, even to-day, while production is well below its normal, 10,000 people are employed in Hollywood studios. M.-G.-M. heads the list with 2,100 technicians of many kinds, Fox have 2,000, Paramount 1,600 and R.K.O. 1,000. These figures give some idea of how solidly production is entrenched in Hollywood and how unthinking those people are who imagine that the world's production centre can readily be shifted to other countries.

## Dying— To Live!

Much sympathy will go out to Reginald Smith, managing director of P.D.C., who suffered considerable shock when Chas. B. Williams' literary agent, who had called to discuss the new film "Dying To Live," expired suddenly in Mr. Smith's office. Mr. Williams, who was formerly manager for C. B. Cochran, was in the early fifties, and was apparently in good health. There is a pathos attaching to sudden death, which in this case is apt to obscure the prophetic beauty of that title "Dying—to Live."

## Sound in Germany

It is interesting to see what progress has been made in Germany in connection with talking pictures. There were several factors which delayed the German reception of the new films and tended to perpetuate silence. But recently much progress has been made. The latest official statistics available (July) show that 572 theatres, with a seating capacity of 443,000, had been wired. Since this rapid progress has been made and to-day probably over a thousand theatres are now equipped for sound reproduction. About 600 of these are fitted with Klangfilm or Tobis sets. Production has naturally decreased. Instead of 400 or 500 pictures usually offered in previous years, the figure for the present business year is round about 200 sound pictures only. The investment risk is proportionately high.

## Turning on The Evidence

Phillips are showing endless ingenuity in discovering new uses for loud speakers. Their latest effort is installed in a South African court room. By means of a small amplifier, complete with microphone and loud speaker, a reluctant or nervous witness can be persuaded to "speak up" by a turn of the knob. Let us hope that Phillips will even matters up by inventing some means of "tuning down" an excitable K.C.

## Joke Over Sidney

"I enclose herewith list of some of the more important guests present at the Gala of British Films."

—In a letter from Sidney Rogerson, F.B.I.

And shining out of that formidable list I find the name of—Sidney Rogerson. Really, Sidney, that modesty complex is literally getting you down!

**OBSERVER**



*British Studios To-day*

# Has Britain Got Hollywood Worried?

## American's Amazing Suggestions

American journalists have recently been ventilating with characteristic vigour their newly acquired interest in British films. Some have become more vitriolic in their criticisms; others have taken the more honest course of admitting openly that Hollywood no longer has *all* the plums in her pie. Tamar Lane, of the *Film Mercury*, is one of them. In a lengthy article he argues that "Europe has Americans worried."

"Recognising that defeat is staring them in the face the Americans," he says, "are now working desperately to drive wedges into the foreign markets in every manner possible." Though in some respects Mr. Lane's outburst appears—deliberately or otherwise—to be alarmist in tendency, his "disclosures" of America's plans to combat the natural ascendancy of the British language film make intriguing reading.

According to these, America is buying surreptitiously as many European theatres as possible.

"Definite steps," he says, "are to be taken to lure to Hollywood any player or director who appears to have the makings of a big foreign favourite." In this direction Hollywood is inspired by the belief—to which British producers are not yet converted—that without international screen favourites no country can make heavy headway in foreign markets.

Extraordinary as it may seem, this American writer goes on to urge that Europe—which means Britain—should take full advantage of her opportunities, and (a) keep U.S.A. out of the theatre field; (b) impose heavier Quotas against American films; (c) put more money into each British picture; (d) impose prohibitive tariffs upon American "talkie" apparatus; (e) take Government action to forbid European firms selling out to or merging with American concerns; (f) hold on to and build up stars and directors, facing the inevitably higher salaries as a safer course than losing talent to Hollywood!

There is a streak of the fantastic in some of these suggestions and a deal of sound warning in others.

I'll leave the rest for our British producers to think out for themselves.

### B.I.F. and B.I.P. Closing Up

I imagine that quite a number of usually well-informed trade gossips will wonder how they missed "inside" advance news of the British Instructional-British International fusion. The secret has been fairly well kept, but I happened to hear about the negotiations quite a time back, and for some time past I have known H. Bruce Woolfe to be very partial to the idea of a working arrangement between his company and John Maxwell's. At the moment all that is announced definitely is a distribution agreement between British Instructional and Wardour; but I have it on good authority that a much bigger deal is likely to be through within a few days. H. Bruce Woolfe was his usual cautious self when I approached him on the matter yesterday. "You may well imagine," he said, "that having reached this stage of development things on the production side will be arranged also with inevitable economies. At the moment it means we save a tremendous amount by closing down one renting organisation (Pro Patria)."

### Economies Through Colonisation?

It is conceivable that even greater economies will be effected on the production side. Any move which tends to bring individual British producers into closer contact must make for that form of centralisation which has provided the bulk of the muscular strength of Hollywood in the world's film markets. Short of monopoly, which is not desirable in the interests either of the British exhibitor or the British public, a closer liaison between the scattered units of British production and a greater tendency to film colonisation is, I feel, bound to stiffen the British producing industry.

### Lupino's "Dying to Live"

Lupino Lane is about to start production of his first P.D.C. subject, which is to be a full-length farcical comedy, "Dying To Live," commissioned by P.D.C. from the Lupino Lane Production Syndicate. Mr.

Lane will direct as well as star. Mr. George Dewhurst, for many years associated with British film productions, will act as production manager. The supporting cast includes Lola Hunt, Jack Hobbs, Denis Hoey, Wally Patch, Tom Shale, Sid Crossley and Wallace Lupino, Lupino Lane's brother. It is the story of a man who in despair ordered his own death from a "suicide monger," and when he repented was unable to find the man who was to kill him, in order to cancel the commission. Can you imagine Lupino in that part?

### Raymond Massey for Films

Raymond Massey, whose charming wife, Adrienne Allen, has already played in several "talkie" successes, is, I hear, on the point of concluding negotiations which will land him into his first screen part under a well-known director. This in preparation for the effects of a new contract with a leading British production company, under which Massey will devote a certain part of next year to film work—either acting or directing.

### Hitchcock's Cast Complete

Alfred Hitchcock commenced production on Galsworthy's "Skin Game" yesterday (Tuesday), with a cast including Edmund Gwenn, Ursula Jeans, C. V. France, Helen Haye, Frank Lawton, Jill Esmond, John Longden, Edward Chapman, Herbert Ross, S. J. Warrington and Dora Gregory.

### A Knight Too Bold

"Romany Love," the third of the Patrick K. Heale musical "talkies," which should have been completed at Worton Hall studios last week, is held up pending the return of Esmond Knight, who is playing the lead. Mr. Knight, while taking part in the fight scenes last Thursday, put so much realism into his work, which necessitated him leaping from a high balcony to a table in the cafe, that he broke two of the ligaments of his ankle and is now confined to bed under the care of a specialist. Mr. Knight, who is a newcomer to films, has made such a big impression in this picture that Mr. Heale



Maisie Gay about to ride to fresh captures in Edgar Wallace's new British Lion film "To Oblige a Lady," starting at Beaconsfield this week

proposes retaining his services for future productions.

The big musical number in this film, "Painting a Rainbow Over the Clouds," was shot a few days ago, the Schufftan process being used. It is hoped that Esmond Knight will be fit to return to the studio to complete production this week. Meantime, the delay is costing the company over £300 per day!

### Saville Finishing

This week, Victor Saville will finish filming Gainsborough's talking version of "The Sport of Kings." Leslie Henson and Gordon Harker have now only a few minor scenes requiring daily visits to Elstree, which still retained something of its recent "Turf" atmosphere when I passed there over the week-end. A "Silver Ring" enclosure was being dismantled to make way for a set representing a West End Turf accountancy office, and it was pointed out to me that the facade of the set was actually a replica of that gracing the premises of a well-known commission agent in the West End. No, I hadn't noticed it!!

Elsewhere in the studio—in complete contrast—was another set representing the austere home of the Puritan punter, played by Henson.

### Make-Up for "Down River"

Charles Laughton and Norman Shelley are having painful times just now. Both are working in Gaumont's "talkie" version of "Down River," Laughton as Grossman, the arch-villain of the story, and Shelley as Blind Rudley, his nefarious agent.

Playing an oriental means that Laughton's eyes have been drawn up at the corners with adhesive tape, while his nose has been broadened out by appliances which interfere uncomfortably with his breathing. His eye-lashes have been shaved almost away, and his eyebrows specially trimmed to give him a most diabolical expression. He looks a brute! Shelley's role, though a little less sinister, inflicts upon him the discomfort of having his real right eye sealed down so that it will not blink and dislodge the forbidding "wall-eye" which, complete with eyebrow, is plastered over the genuine one. A be-



dragged moustache and a prison crop complete Blind Rudley's middle-aged and menacing appearance. I find it difficult to believe he is only 26. He looks at least 50. In the Shepherds Bush studio the other day there was a big set representing the interior of the "Yangtze," Grossman's floating headquarters in the story. Here the Chinks had Jane Baxter trapped in a cabin and Laughton's acting was realistic enough to make me feel genuinely sorry for the girl.

#### Fans is Fans—Everywhere

Someone invited me to go (privately) to the Granada, Walthamstow, last Friday evening to judge for myself how real an interest in flesh-and-blood film stars an ordinary cinema audience feels. As I told you last week, John Stuart, assisted by Gerald Rawlinson—as funny on the stage as on the screen—and Sonia Bellamy, a beautiful red-headed youngster, had been filling a week's engagement there in a sketch called "The Bachelor Husband." My first surprise came when John Stuart took the stage. He got a tumultuous reception. All through the audience was evidently most appreciative. I checked the audience reactions. During the 20 minutes there were 62 hearty rounds of laughter. I am not surprised to hear that the trio are being asked to give the sketch at numerous London and provincial theatres—including the Metropolitan, Victoria, where they will play in about three weeks' time. After the show, as Stuart left the theatre he had to face a whole crowd of autograph hunting fans, who considered a wait in the pouring rain amply repaid by a hastily scribbled signature.

#### Stuart Joins "Midnight" Cast

Meantime, John Stuart has been signed for the principal male role in George King's new talker, "Midnight," which commenced production at Walton-on-Thames on Monday. Ellen Pollock, as an honest-to-goodness vamp, is playing the part of a foreign spy who tries to get valuable plans from the hero (Stuart). Somehow it doesn't sound exactly new as a theme, though Secret Service yarns are much like Christmas pudding—ingredients invariably sickly, but results always irresistible. Others in the "Midnight" cast are Eve Gray as the heroine, George Bealby and Kiyoshi Takase, the smart little Jap who did so well in "The Silent House." I am told some exciting night scenes are to be shot in the West End.

#### Carstairs Corrective

John Carstairs, writing from Hollywood regarding my recent comments on his previous letters, asks me to point out that, while he quite agrees with the views I expressed, he would like to make it clear that he did not leave England because he had failed entirely to find encouragement in British studios. "Herbert Wilcox, of British & Dominions," he adds, "always sees that youth gets a chance, and in three years I managed to get a pretty comprehensive experience from assistant cameraman to assistant director and including cutting, script writing, etc." Carstairs went to Hollywood to get more experience and to see how America makes her films. I believe, having taken a close view from inside, he is now preparing to return to England.

#### "Miking Fices!"

Syd Ellery, who has played comedy parts in about 60 British films, is this week doing a variety act—comedy song and facial contortions—at the Trident Club, Argyle Street, W. He amuses me by issuing a challenge. He defies anyone to "make as many faces and as ugly" as he. I was just going to press when he called, and, funnily enough, he insists that I am disqualified!

W.H.M.

## British Movietone Moves!

### Aerial Dash With Ras Tafari Scoop

A new landmark in screen news achievement has been placed by British Movietone this week. The British Movietone news-reel of the Coronation of Ras Tafari at Addis Ababa were shown to London audiences at the Movietone News Theatre, Shaftesbury Avenue, on Saturday last. Explaining how it was done, Norman J. Hulbert, publicity manager for British Movietone News, Ltd., said to a BIOSCOPE representative on Monday: "We chartered an airplane from Air Taxis which was piloted by Captain Hope and Captain Birkett. This machine flew from London on October 20th, and reached Addis Ababa ten days later. Captain Hope, who was present at the Coronation, was decorated by the Emperor with a high Order at the same time as a similar honour was conferred on H.R.H. the Duke of Gloucester, who represented the King at the Coronation.

"Only two hours afterwards Captain Hope left Addis Ababa, arriving at Khartoum—a distance of 650 miles—the same evening. That was last Sunday week. On Monday, at 3 a.m., he left Khartoum and arrived at Cairo at 5.45 p.m., having made a further hop of 1,100 miles. At 4 a.m. on Tuesday he was off again, and landed at Benghazi, North Africa—900 miles nearer home—at

6.15 p.m. Wednesday, from 3 a.m. to 6.30 p.m., was occupied in flying the 900 miles to Tunis. On Thursday he flew from 4.30 a.m. to 5.30 p.m. and reached Nice—a journey of 800 miles—and on Friday morning, at 6 a.m., he left for Croydon—700 miles distant—which he reached at 3 p.m.

"This is the first occasion," added Mr. Hulbert, "on which British Movietone News have chartered a machine to bring back their sound film, and our experiment has been more than justified, for Captain Hope's efforts enabled us to get these pictures in a record time, while we have nothing but the greatest admiration and praise for the way he carried out a most difficult and dangerous flight.

"For about seven hours he was flying at about 200 feet over uncharted jungle by night, where machine failure would have meant immediate disaster. He could actually see the tigers and other big game, scared and rushing wildly about.

"The pictures which were obtained are of exceptional interest, for owing to the great courtesy of the officials of the Court of Abyssinia, the camera and sound engineers were given unparalleled facilities for obtaining a unique record of this great Ethiopian ceremony."

## Big Swing Towards "Human" Shows

### Big Australian Circuit Starts "Vaud" Chain

(From Our Australian Correspondent)

SYDNEY, October 6th.

The drop off in the popularity of all but absolutely first-grade "talkies," is giving the trade plenty of worry, and, with pictures of the high calibre of "Grumpy" and "Ladies of Leisure" failing to pull as they should, it is very apparent that something is radically wrong somewhere. Two important theatres which switched over with the first wave of the sound boom have since returned to vaudeville and revue policies, and with such success that there is rumour of many others following suit. Another very potent sign is the latest project of the giant exhibiting circuit, Union Theatres, Ltd., which is formulating plans for the formation of a chain of variety houses throughout the capital cities.

Hoyts and Fullers, the other two major circuits, are also finding it hard to get "talkies" with profitable appeal, and nobody would be surprised at an early announcement by them of something new in the line of flesh-and-blood entertainment. Already there is a definite swing to stage presentations and every indication that, within the next few months, musicians and vaudevillians will again loom as important factors in the picture house programmes.

While this condition of weakness at the box office is general, there are, of course, a few bright spots. "Common Clay," "Song o' My Heart," "Manslaughter" and the silent "White Hell of Pitz Palu" have "clicked."

There does not seem to be much offering in the immediate future in the way of big attractions, the one exception being, perhaps, "Holiday," a Pathé special, which was hailed as a potential winner following a trade screening last week.

#### Plans for Australian Production

F. W. Thring, former managing director

of Hoyts, who was relieved of these duties when Fox took over control, has progressed fastly on his plans to establish a local "talkie" producing industry. It is probable that the first feature will be a version of the Australian author Norman Lindsay's novel, "Redheap." This book, although successful in America and England, was banned from sale here, setting up a great controversy. Its censorship as a book in no way affects it being turned out as a motion picture, a case in point being "All Quiet on the Western Front," which was censored in its literary form, but passed as satisfactory in celluloid. Another foremost man of Australian letters, C. J. Dennis, will co-operate with Lindsay. R.C.A. Photophone recording gear has been purchased, and it is aimed to have the first picture in work by January.

\* \* \* \*

Jack Musgrove, formerly the big man of J. C. Williamson's vaudeville activities, has been appointed head man for the projected theatrical venture by Union Theatres, Ltd.

\* \* \* \*

Latest developments in the deadlock between American distributors and the New Zealand Government, which arose when the Hays office ordered the cessation of selling, following the imposition of a tax of 25 per cent. on all remittances to America, are that the Government will continue the levy until March, but may agree to allow all film in duty free until that month. Then the position will be investigated.

\* \* \* \*

"The Last Company" is the first German-made "talkie" to be screened here. It was shown privately last week and made a very big impression. Klangfilm recording came in for unanimous praise.



# Speaking Personally

**P. H. Alexander** has succeeded Eric Finlason as manager of the Grand, Hyson Green, Nottingham, one of the big Gaumont-British houses. He has been at the Angel, Islington.

**Leslie Jeffreys**, who will be musical director of the mammoth Trocadero Cinema, Elephant and Castle, S.E., which is to open in December, is quite a newcomer to the trade. He has for a long time, however, been a very prominent figure in musical circles and is well known as a concert performer and orchestra conductor. Many of his compositions have been published and have been exceptionally well received.

**E. V. Collingridge** is to be in charge of the Forum, Kensington, which is to open before Christmas, and will continue his long association with H. A. Yapp, the proprietor. With this theatre he will have had probably a unique experience in opening three houses for the same chief, his former appointments being at the Putney Palace and Royalty, North Kensington.

**Cecil R. Hedge**, the well-known Neath, Glam., exhibitor, was successful in contesting the North Ward of the town in the recent municipal elections. There were two seats contested and Mr. Hedge and the retiring member were returned with big majorities over two Socialist opponents.

**Cecil Barnett**, who has interests on the exhibiting side of the business, was returned to the Bradford City Council, representing the Eccleshill Ward, at the municipal elections.

**W. E. Holland**, who has been taking temporary charge of the Silver Cinema, Worcester, has been appointed to the assistant management of the Odeon Cinema, Perry Barr, Birmingham. He will be remembered as the manager of the Princes Hall, Smethwick, prior to its closing down for rebuilding earlier in the year.

**Kenneth Jones**, previously associated with Ralph Solomon as an independent renter, and later in the booking department of Associated British Cinemas, has been appointed assistant manager at the West End Cinema, Birmingham.

**W. L. Meredith Starmer** has been appointed assistant manager of the West End Cinema, Birmingham, in succession to R. Knights, who has left to take up duties at the New Gallery, London.

**E. L. Jennings**, who for the last three years has been branch manager for the Gaumont Company, at Liverpool, now fills a similar position at the Manchester branch of the company. He succeeds J. Edwards, who resumes his former position as Liverpool branch manager. Mr. Jennings, who joined the Gaumont Company in 1916, was in 1921 traveller from Manchester branch.

**L. Hardcastle**, formerly manager of the Royal Picture House, Bolton, has taken over the management of the York Cinema, Hulme, Manchester. Mr. Hardcastle has been engaged in the cinema trade for about 28 years, his first position being with Levers & Bennetts Animated Pictures at Blackpool. Before he left the Royal, Bolton, the staff presented him with a beautiful oxidised silver ink stand and calendar.

**E. Linsdell**, who has been manager of the York Cinema, Hulme, Manchester, has transferred to the new West End Cinema, Whalley Range, which is due to open early next month. Mr. Linsdell, who has been manager of the theatres of T. Royle for many years, will, it is understood, be general manager of the two theatres which are controlled by his principal.

**P. Alexander**, who has for some time past been house manager of the Angel Cinema, Islington, N., has just been appointed manager at the Theatre Royal, Nottingham. Mr. Alexander, in addition to his experience in the trade, was for many years a very well known figure in West End theatrical circles. He played many notable parts in West End productions, and also served as actor-manager at the Haymarket Theatre, the Apollo and the Criterion. After distinguished war service in which he attained the rank of major, he for some time was engaged on his own cocoa estate in the West Indies.

**Vic. Hornblow** has been appointed South Coast representative of Universal. This appointment follows twelve years' successful experience of the exhibiting side, principally with the Maida Vale Picture House, the Scala, Wolverhampton, and in Birmingham. Hornblow's wide knowledge of the renting side was gained as Birmingham branch manager for Wardour and British Screen Productions and Midland representative for First National.

**G. Dickson** has now been appointed North London representative of Universal. Previously he acted as circuit manager and London manager for P.D.C.

**C. H. Bell** has been appointed chief operator at the Edgbaston Cinema, in succession to H. Cross. For some time he has been in charge of the operating at the Elite Theatre, Bordesley Green, prior to which he was in the projection department of the Summer Hill Palace. Before leaving the Elite, he was presented with a case by the management and staff.

**N. Hamill** has succeeded C. H. Bell as chief projectionist at the Elite Cinema, Bordesley Green, Birmingham. He was previously on the staff of the Astoria Cinema, Aston Cross, Birmingham.

**Cyril King** and **Miss May Saunders**, both of the laboratory staff of the British Lion Film Corporation, were married recently at the Fulham Registry Office. They are spending their honeymoon touring. A presentation of a handsome clock was made on Friday by A. W. Osborne, studio manager, on behalf of the staff of the British Lion Film Corporation. The good wishes of the trade will be with them both.

**Howard Morgan**, Edibell's chief engineer for Ireland, has been obtaining good publicity for his company during the past few weeks. A number of public address demonstrations were given at the corner of O'Connell's Bridge, Dublin's busiest thoroughfare, during the run of the Dublin Radio and Gramophone Exhibition. The slogan "Edibell is sound" was convincingly presented to the public. Mr. Morgan was one of the pioneers in the British talking pictures.

**H. Swinburne Carr**, operator at the Hippodrome, North Seaton, has been spending his leisure time by carving an elaborate memorial reredos for the Unitarian Church at Choppington. Mr. Carr is also the church organist, and, following the Sunday evening service, he hurries to the cinema to carry out his duties at the 8 o'clock performance!

**Leslie C. Holderness**, supervisor of Paramount theatres, wishes to thank the members of the trade for their messages of condolence upon the death of his sister, Mrs. Symmons, who was killed in a motor car accident at Braham Cross-roads between York and Leeds. Mrs. Symmons was the wife of E. F. Symmons, of Debenham & Company, of York.

**Reginald Baker, F.C.A.**, of the firm of Baker, Todman & Company, chartered accountants, has joined the board of Associated Talking Pictures, Ltd., where his wide experience of the financial side of film production will doubtless prove very valuable.

**Fred G. Bennett**, who will be remembered as musical director of the Summer Hill Palace, Birmingham, an appointment he held for seven years, has now joined the staff of the Edgbaston Cinemas as organist, in addition to which he is Records Librarian for the A.B.C. cinemas in the Birmingham district. He is the composer of two musical plays, under the titles of "Clementina" and "The World's Sweetheart."

**Harold Cross** has been appointed chief projectionist at the Forum Cinema, New Street, Birmingham. Prior to this appointment he was chief operator at the Edgbaston Cinema, and before coming to the Midlands held offices in London and Bolton.

**F. Giles**, who was reported in these columns recently to be leaving the Plaza, West Bromwich, to become chief projectionist at the Odeon, Perry Bar, states that he is not now leaving the Plaza.

**Sydney Gustard**, organist at the Trocadero, Liverpool, gave a lecture-recital on "Recording of the Cinema Organ" at a meeting held under the auspices of the Liverpool and District Gramophone Society, on Monday, November 10th. Mr. Gustard has made several organ records on the Trocadero Wurlitzer for some of the principal gramophone companies.

**W. C. Scott**, managing director of the Gainsborough Picture House, Bootle, and director of Audible Filmcraft, Ltd., successfully contested the Linacre Ward of Bootle in the municipal elections. Mr. Scott was a member of the Bootle Council for the six years 1920-1926, and has been a member of the Higher Education Committee for ten years.

**J. Edwards**, after having been manager of the Manchester branch of the Gaumont Company for the past three years, has returned to Liverpool to supervise the affairs of the local office. Mr. Edwards was Liverpool branch manager before going to Manchester.





THESE shots from Basil Dean's new Associated Radio production, "Birds of Prey" (A. A. Milne's "Fourth Wall"), which Radio are unreeling to trade viewers at the Piccadilly Theatre on Tuesday, November 18th, at 8.30 p.m., provide an interesting study in expressions. In the cast are Robert Loraine, Warwick Ward, Dorothy Boyd, Frank Lawton, David Hawthorne, Nigel Bruce, C. Aubrey Smith, Audrey Carton and Ellis Jeffreys.





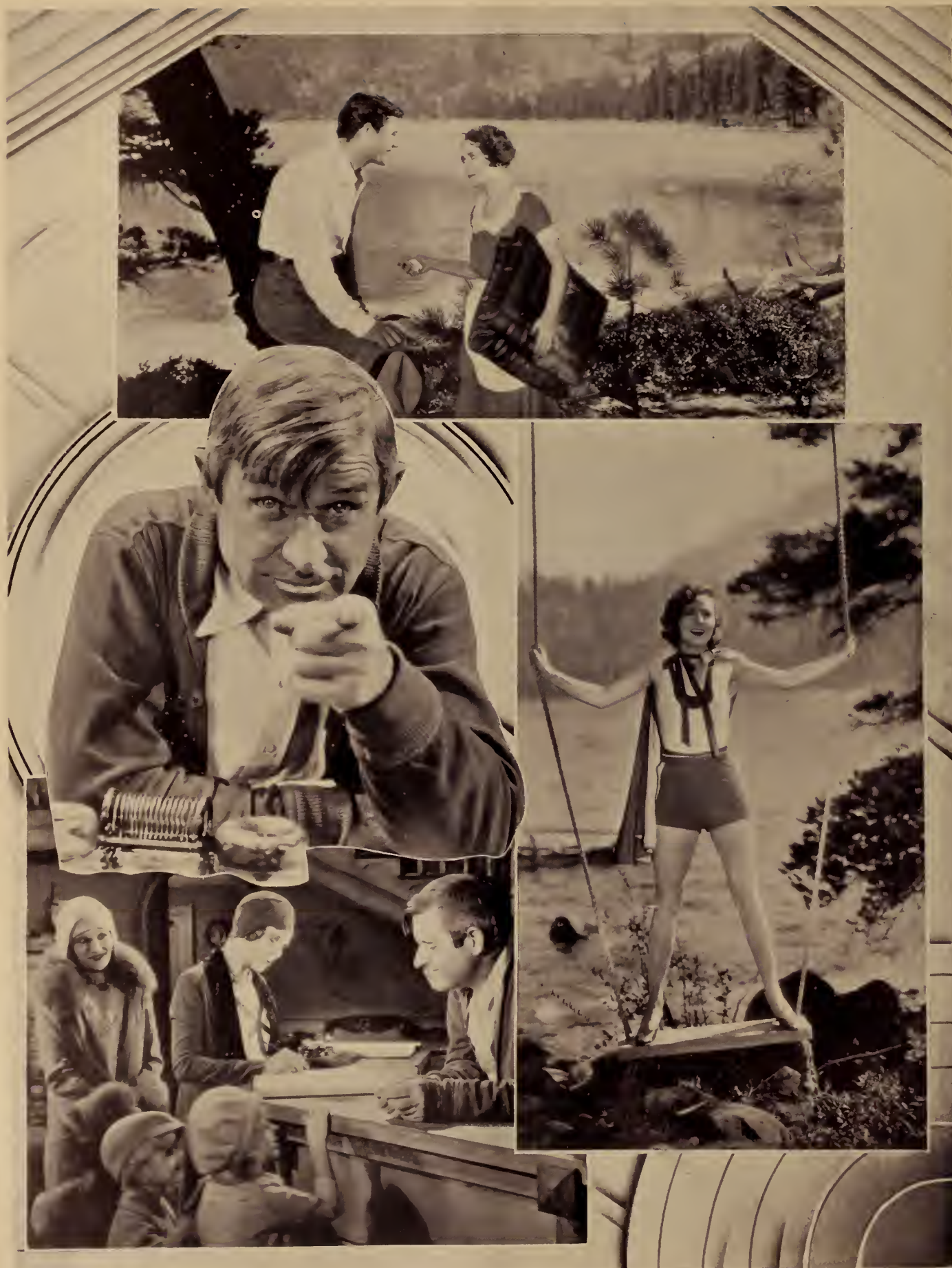
**M**ORE striking pictures from the Metro-Goldwyn-Mayer film "Our Blushing Brides," Joan Crawford's newest starring vehicle, which is having a sensational exploitation at the Empire Theatre.





**F**IRST National Pathé are to distribute "Children of Chance," Alexander Esway's latest British International talker, which has an imposing cast headed by Elissa Landi, Mabel Poulton, John Stuart, John Longden, Dorothy Minto, Wallace Lupino, Gus Sharland, Gus MacNaughton and John Deverell. It is due for London trade show on Thursday, November 20th, at the Piccadilly Theatre at 3 p.m.





**W**ILL ROGERS the inimitable is said to give another amazing performance in his last Fox picture, "Lightnin'," based on the famous stage play by Horace Hodges. Directed by Harry King, who made "Stella Dallas," it affords Rogers wonderful scope in the part of Lightnin' Bill Jones, the war veteran hotel-keeper and profit consumer! The film will shortly be seen in London, when Fox executives expect it to create a terrific impression.



**THURSDAY**

"Spell of the Circus" ..... Universal  
Rialto, 11; Own Theatre, 2.30 and 6

"Spell of the Circus," Universal all-talking chapter-play, starring Francis X. Bushman, Jr., Alberta Vaughn and Bobby Nelson. Second of the all-talking serials, describing the romance and adventures of a rich man's son in a travelling circus. Outstanding for the wonderful panorama of circus life, the myriad entertainments which the sawdust ring brings with it. Three shorts, "We! We! Marie," "One Day to Live" and "The Detective" will also be shown.

"The Modern Pirate" ..... B. and F.  
Edibell Theatre, 3

In Edibell's theatre to-morrow at 3, B. and F. will show "The Modern Pirate," with Jack Trevor and Marietta Hillner.

"The Decoy Countess" ..... B. and F.  
Edibell Theatre, 11

Elga Brink and Warwick Ward are the featured players of "The Decoy Countess," which B. and F. will screen in Edibell's theatre to-morrow, Thursday, at 11.

"Moby Dick" ..... Warner  
Piccadilly, 3

Dramatic in the extreme is the Warner Brothers and Vitaphone adaptation of Herman Melville's classic of whaling days, "Moby Dick," which is to be trade shown on November 13th at the Piccadilly at 3 p.m. John Barrymore has the starring role, and as Captain Ahab, the whaler insanely bent on wreaking vengeance on the monstrous white whale that had accounted for the lives of so many brave men, builds up a character that cannot soon be forgotten.

"Moby Dick" will be preceded by two Vitaphone Varieties.

"The Silver Horde" ..... Radio  
Piccadilly, 8.30

For the first time in the history of motion pictures, the salmon fishing industry of Alaska, wresting its livelihood from the heavily laden rivers in the face of grim Nature itself, is to have a picture made around it. This picturesque industry and the colourful characters who work in it have been made the basis of a story by Rex Beach. "The Silver Horde" has been produced by Radio, under the direction of George Archainbaud, with Louis Wolheim, Evelyn Brent, Blanche Sweet, Raymond Hatton, Jean Arthur and Joel McCrea.

"Conspiracy" ..... Ideal  
Astoria, 10.45

In "Conspiracy," which Ideal will show at the Astoria at 10.45 a.m. to-morrow, Bessie Love turns to the dramatic role of an amateur detective, intent on the capture of a band of desperadoes. It will be found, say Ideal, a singularly live and spirited piece of work.

"Renegades" ..... Fox  
New Gallery, 11

Fox will trade show "Renegades" at the New Gallery on Thursday, November 13th, at 11 a.m. It is said that Victor Fleming, who was responsible for "Common Clay," has so completely caught the atmosphere of the stern discipline, the rough *esprit de corps* and the undaunting courage of the Foreign Legion in this picture that the spectator "lives" with this famous French fighting force through the heat of work and play under the merciless sun. Warner Baxter, Noah Beery and Myrna Loy head the cast.

**FRIDAY**

"Such is the Law" ..... Butcher  
Palace, 3

Special interest attaches to Butcher's trade show next Friday at the Palace at

# London Trade Show Diary



Carlyle Blackwell and Edna Best in "Beyond the Cities," made by Blackwell at Twickenham, and for trade show by Paramount at the Carlton Theatre on Tuesday next, November 18th, at 11

3 p.m. of "Such is the Law," since this is not only the first Stoll "talkie," but also the first film to be made upon the British "Visatone" system, recently perfected by the technicians of these famous studios in association with those of the Marconi Wireless Telegraph Co. This exhibition also marks the alliance of two old-established all-British film organisations, Butcher's and Stoll, for the exploitation of this picture. Sinclair Hill directed, and the artists include Bobby Howes, C. Aubrey Smith, Madeleine Carroll, Anton Dolin, Bert Coote and Kate Cutler.

"The Bottom of the World" ..... Ideal  
Astoria, 10.45

"The Bottom of the World," which Ideal are showing at the Astoria at 10.45 a.m. on Friday next, pictures the region of ice and snow which lies at the gate of the Antarctic, and the many creatures which battle for a living there. There is a running commentary by Dr. Murphy. Three shorts will also be screened.

"Bar L Ranch" ..... Filmophone  
Cameo, 11.15

Wally Wales is the star of "Bar L Ranch," which Filmophone will show at the Cameo, Charing Cross Road, on Friday next at 11.15.

**MONDAY**

Five Shorts ..... Ideal  
Gaumont Theatre, 10.45

On Monday, November 17th, at the Gaumont-British Theatre, Film House, Ideal are arranging to screen a piquant selection of five Talkomedies and Featurettes. Those to be shown are "The Captain of His Roll," with Al Cooke and Alberta Vaughn; "Si, Si, Senior," with Tom Patricola; "The Sleeping Cutie," with Al Cooke and Alberta Vaughn; a Walt Disney Silly Symphony, "Midnight in a Toyshop"; and "Lost and Foundered," with Al Cooke and Alberta Vaughn.

**TUESDAY**

"Birds of Prey" ..... Radio  
Piccadilly, 8.30

Basil Dean's production of A. A. Milne's "The Fourth Wall," entitled "Birds of Prey," will be shown by Radio at the Piccadilly at 8.30 p.m. on Tuesday, November 18th. The cast includes Robert Loraine, Warwick Ward, Frank Lawton, Dorothy Boyd, Ellis Jeffreys, C. Aubrey Smith, Audrey Carton, Nigel Bruce, David Hawthorne and Tom Reynolds—all of whom are well known either on the screen or the legitimate stage.

"Beyond the Cities" ..... Paramount  
Carlton, 11

Next Tuesday, November 18th, at 11, at the Carlton, Paramount will screen "Beyond the Cities," a British production based on a story written specially for the screen by Noel Shammoun. This film, which was directed and produced by Carlyle Blackwell, who also plays the leading male role, is the story of a wealthy young man who is ruined by an unscrupulous lawyer. The principal supporting roles are played by Alexander Field (of "Journey's End" fame), Edna Best, Laurance Hanray, Helen Haye and Eric Maturin.

A short feature in sound, "Resolutions," will also be shown on Tuesday morning.

"Ridin' Law" ..... Filmophone  
Cameo Theatre, 11.15

Jack Perrin returns to the screen in "Ridin' Law," which Filmophone will show at the Cameo at 11.15 on Tuesday, November 18th.

**WEDNESDAY**

"Canyon Hawks" ..... Filmophone  
Cameo, 11.15

Another Western, "Canyon Hawks," will be screened by Filmophone at the Cameo on Wednesday next, November 19th, at 11.15 a.m.

"The Call of the Sea" ..... Warner  
New Gallery, 11

"The Call of the Sea," a Twickenham Film Studios production, which is being distributed by Warner Brothers, is to be trade shown at the New Gallery Kinema on Wednesday, November 19th, at 11 a.m. This production has a particular claim to distinction in that it marks the talking picture debut of those two popular favourites, Henry Edwards and Chrissie White.

The feature will be preceded by two Vitaphone Varieties.

## Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

On form "D" applicants for registration must give the names, dates of issue, and pages of the Trade Papers in which such notification has been given.

Will renters please note that in order to comply with this regulation, details of all trade shows should be sent to THE BIOSCOPE to allow not less than seven full days from date of the next issue.

**WEDNESDAY, NOVEMBER 19**

Call of the Sea, Believe It Or Not, and Keeping Order (Warner), New Gallery.  
Canyon Hawks (Filmophone), Cameo Cinema.

**THURSDAY, NOVEMBER 20**

Children of Chance (F.N.P.), Piccadilly Theatre.



## Legal and Financial News

# Alleged Sharing Terms Conspiracy

## Sensational Charges Against South Wales Exhibitors

Members of the film trade from all parts of South Wales and Monmouthshire crowded the little police court at Bridgend, Glam., last week, when an alleged conspiracy case of considerable importance to the trade was heard. There were four separate cases in respect of two cinemas in Bridgend, one in Llanelly and one in Aberaman.

After long legal argument between J. D. McCluer, London, who prosecuted, and Sir Henry Maddocks, K.C., who defended, it was decided to try the cases separately, the first case being one in which Philip Abse, Cardiff, cinema owner; Eli Fine, cinema manager; Julia Dixon and Marjory Tee, cinema cashiers, were charged with conspiracy.

Mr. McCluer, in opening the case, said that under the terms of contract with F.N.P. the film "Paris" was exhibited at The Cinema, Bridgend. Under the terms of agreement it was stipulated that F.N.P. should receive 33½ per cent. of the net takings after entertainment tax had been deducted. The case against the accused was that they kept a ticket roll from which tickets were sold without being shown in the returns. The result was that when a person was given a ticket off this roll the 33½ per cent. was never accounted for to the film renters and was never paid.

Two persons, a Mr. Allen, of Cardiff, and a Mr. Ellsner, of London, went as ordinary visitors to The Cinema, Bridgend, when "Paris" was being shown. Each of them was sold a ticket. Mr. Ellsner was given a 1s. 2d. ticket, which would be produced. About the same time a ticket was sold to Mr. Allen, which bore the number 2769. That ticket was not recorded at all in the returns. The starting number of tickets sold and the ending number were given. That showed the number of people admitted.

When Mr. Holbrook, of Whitchurch, visited the cinema on August 30th he happened to pick up a portion of a ticket numbered 18527. Mr. Holbrook had just prior to that been examining returns for the week ending August 30th. They showed the number of people admitted and the total amount exclusive of tax. It was alleged that when the returns were examined no tickets between 18,000 and 19,000 series were shown.

### "Never Seen An Agreement"

Richard John Brewer, Cardiff, manager, employed by First National-Pathé, replying to Sir Henry Maddocks, said he did not know whether his firm were the prosecutors in this case. He admitted that an amended return had been given in respect of the takings for August 19th. After evidence had been called, Sir Henry Maddocks, for the defence, submitted that there was no case of conspiracy made out between any two of the people charged.

It had not been shown that either of these three knew of the agreement. It had to be shown that these people had sinister knowledge that their act would be an act of fraud. These proceedings, he said, had been brought on behalf of an American film renters' association, or what was known as Sound Renters' Inspection Department.

Eli Fine, manager of the Bridgend Cinema, said he had never seen an agreement with First National-Pathé or any of the other firms.

Philip Abse, of Cardiff, said the cinemas were owned by his mother, Mrs. L. D. Abse, of Cowbridge Road, Cardiff. He received £9 a week for acting as booking agent. He made the contracts.

Miss Marjory Tee and Miss Julia Dixon, the two cashiers, denied any knowledge of fraudulent intent or being parties to making a false return.

The magistrates, after a long retirement, decided to commit for trial Philip Abse and Eli Fine, and they discharged Miss Tee and Miss Julia Dixon. Abse and Fine were granted bail.

The case against Philip Abse, Jacob Solomon and Ethel Morgan, of the Hippodrome, Llanelly, was then proceeded with, and on this charge Abse and Solomon were committed for trial. Ethel Morgan was discharged.

The third case heard was one in which Philip Abse, Arnold Abse, manager, Aberaman, and Alice Maud Phillips, cashier, Aberaman, were charged with conspiring to defraud. The Bench considered there was not sufficient evidence to send the case for trial, and the three defendants were discharged.

In the fourth case, Philip Abse, Miss Spiro, manageress, Palace Theatre, Bridgend, and Miss Marjory Tee, cashier, were charged with conspiracy.

Peter Wilfred, an inspector employed by the Sound Film Renters' Inspection Department, said he visited the Palace Theatre on August 30th and inquired the price of admission. He was told 6d., and the girl at the desk was about to tear off a 6d. ticket when Miss Spiro told her to give him three 2d. tickets, and said she had told her before not to sell 6d. tickets. The magistrates committed Abse and Miss Spiro for trial at the Assizes. Miss Tee was discharged.

At the close, Sir Henry Maddocks, defending counsel, applied for Peter Wilfred, the prosecutor, to be bound over to appear at the Assizes to prosecute. The magistrates granted the application, and Mr. Wilfred was bound over in the sum of £100 to appear.

### CARLTON FILMS' MISFORTUNES

The statutory first meetings of the creditors and shareholders of Carlton Films (1929), Ltd., 17, Shaftesbury Avenue, W.C., were held on November 7th at the Board of Trade Offices, Carey Street, W.C. The compulsory winding-up order was made on October 14th upon a creditor's petition.

Mr. H. P. Nannton (Official Receiver) reported that the company was incorporated as a private company on July 17th, 1929, with a nominal capital of £100, to carry on business as film producers and cinematography in all its branches. Giuseppe Guarino Glavany, the managing director, had stated that he, an Italian, came to this country in September, 1928, from France (where for six years he had produced films with success) to take up an appointment with Whitehall Films. In February, 1929, he entered into a contract with Warner Bros. to produce the silent film "Downstream." The contract provided, among other things, that the film should be registered for British Quota under the Films Act, 1927. Under the contract Warners were to pay Glavany 50 per cent. of gross rentals, with a guarantee of £3,500 minimum, payable on completion of the film. Glavany was financed to the extent of £2,600 by three persons, to whom in May, 1929, he gave a charge on the £3,500 and his interest in the film. The company, Carlton Films, was incorporated to produce the film in order to give it British nationality. The film was produced in July, 1929, at a cost of £6,000; but the Board of Trade refused a British Quota certificate on the ground that the initial contracts were entered into by Glavany prior to the formation of the company. Warner Bros. therefore refused to take delivery of the film. Since the introduction of sound films the sale value had further depreciated.

In September, 1930, the landlord distrained on the office furniture and effects, claiming £100 for rent in arrear, but he only recovered £11. The liabilities were roughly estimated at £5,000.

The liquidation was left in the hands of the Official Receiver.

### COMPETITION KILLS SMALLER CINEMA

The first meeting of creditors was held on November 5th, at the London Bankruptcy Court, under the failure of Israel Swedlow, Charles Sabel, Esther Rose and Alice Hoffman, trading in partnership as the Imperial Playhouse at Woodgrange Road, Forest Gate. The receiving order was made on October 23rd on the petition of First National-Pathé, Ltd.

According to the Official Receiver, Swedlow some four years ago got into touch with Charles Sabel (then in the employ of First National-Pathé), and they purchased the Palladium Cinema, Stratford, for £2,750, of which Sabel

provided £700 and he (Swedlow) the balance. The cinema did fairly well until it had to compete with the Broadway, Stratford. In order to meet the situation there was a family conclave, with the result that his two daughters, Mrs. Rose and Mrs. Hoffman, put up £1,500, and they purchased the Imperial Playhouse for £5,150. The two shows were run for six months, but were then put into the market, and a buyer was found for the Stratford Cinema at £2,000. They carried on the Imperial Playhouse until the end of last July, practically losing money all the time.

A resolution was passed for Mr. A. H. Partridge, accountant, to act as trustee and administer the estate in bankruptcy, assisted by the following committee of inspection: Mr. Edward; a representative of Butcher's Film Service and the liquidator of Celebritone, Ltd.

### NO E.T. STAMPS FINES

Chas. Claud Turner and his wife, Elsie Turner, the proprietors of the Scala Cinema, Stourbridge, were summoned on Friday last for failing to have Entertainments Tax stamps on tickets issued at the theatre. There were four summonses to each of which they pleaded guilty, and fines and costs totalling £17 18s. were imposed.

### GANGWAYS OBSTRUCTED

At Castle Eden Court last week John Barton, manager of the Empire Theatre, Wingate, Co. Durham, was fined 5s. for having allowed the gangways to be obstructed. The police sergeant said the gangways were blocked right to the edges.

### MORTGAGES AND CHARGES

BOURNEMOUTH LITTLE THEATRE, LTD.—Registered October 23rd, £40 debentures part of £10,000; general charge. £1,397. July 3, 1930.

ASSOCIATED BRITISH CINEMAS, LTD., London, W.—Registered October 23rd, £10,000 bond, etc., to Standard Property Investment Co., Ltd., 47, Hanover Street, Edinburgh; charged on Ritz Picture House, Cambuslang, and shop property attached thereto, etc. \*£1,125,500. September 4, 1930.

COUNTY CINEMA, DOVER, LTD.—Registered October 22nd, £200 debentures, part of £22,500; charged on lands at Dover, also general charge. \*£20,800. July 24, 1930.

HIPPODROME (LANCASTER), LTD.—Registered October 20th, £8,500 (not ex.) 1st mortgage, to Bradford Second Equitable Benefit Building Society; charged on Palace Theatre, etc., Lancaster. \*£8,545. February 15, 1930.

BRITISH LION FILM CORPORATION, LTD., London, W.C.—Registered October 22nd, £10,000 debenture, to H. B. Judge, 317, High Holborn, W.C., solicitor; charged on Lion Studios, Beaconsfield, also general charge. \*Nil. May 31, 1929.

FINCHLEY THEATRE CO., LTD.—Registered September 1st, charge (subject, etc.) to National Provincial Bank Ltd., securing all moneys due or to become due to the Bank; charged on certain building agreements, also general charge.

BURY ST. EDMUNDS CINEMAS, LTD.—Registered September 16th, £15,625 mortgage to A. Wood, Bury St. Edmunds; charged on properties at Haverhill and Bury St. Edmunds, etc.

UNITED PICTURE THEATRES, LTD., London, W.—Registered September 3rd, £90,000 mortgage to Charing Cross Property Co., Ltd., 23, Charing Cross, S.W.; charged on Savoy Cinema, Lea Bridge Road, Leyton, etc. \*£400,000. May 7, 1930.

UNIVERSAL GRAMOPHONE & RADIO CO., LTD., London, E.C.—Registered September 8th, substituted security (supplemental to Trust Deeds dated July 1st, 1930, etc., securing £15,000 debentures and 10 per cent. premium); charged on certain book debts. \*£4,250. July 18, 1930.

KINGSTON SUPER CINEMA, LTD., London, E.C.—Registered September 9th, £6,500 debentures; general charge. \*Nil. December 31, 1929.

\*Amount of debt according to last available return.



## SATISFACTIONS

DENBIGH SCALA, LTD.—Satisfaction registered October 20th, all moneys, etc., registered January 21, 1927.

BRITISH AND FOREIGN FILMS, LTD., London, W.—Satisfaction registered October 21st, £500, part of £1,000, registered June 25, 1930.

PICTURE HOUSE (WORKSOP), LTD.—Satisfaction registered September 1st, all moneys, etc., registered June 9, 1920.

DENMAN (MIDLANDS) CINEMAS, LTD., London, W.—Satisfaction registered September 23rd, £25,300, part of amount registered July 9, 1928.

## COUNTY COURT JUDGMENTS.

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

GRAINGE, BOOTH (male), Russell Chambers, Merriam Street, Leeds, film exploiter. £11 15s. 10d. October 1st.

BLOOMFIELD, Mr., 40, King's Mount, Chapel Allerton, Leeds, film agent. £14 17s. 6d. September 30th.

YORKE, J. (male), and DANZIGER, I. (male), Grove Cinema, Maryland Point, Stratford, cinema proprietors. £17 8s. 9d. September 22nd.

NEW PREMIER PICTURE HOUSE, LTD., 10, Dale Street, Liverpool, cinema proprietors. £14 3s. 7d. September 29th.

COMBINE THEATRES, LTD., R/O. 5, Green Street, Leicester Square, W.C., theatre proprietors. £34 11s. 2d. September 30th.

AGAR, THOS. A., Gaiety Cinema, Long Street, Thirsk, cinema proprietor. £22 9s. 6d. September 25th.

SMITH, HERBERT, 72, Newnham Way, Kenton, cinema proprietor. £24 6s. 8d. October 1st.

## SHARE PRICES

Messrs. Redway, Mann & Co., Ltd., state than the market closed on the following quotations:—

NAME.	VALUE.	LAST WEEK.	THIS WEEK.
A. P. P. H. ....	ord. £1	20/-	19/-
Assoc. Talking Pics. ....	....	1/6	1/9
Assoc. British Cinemas ....	....	4/9	5/4½
Do. ....	pref. £1 f.p.d.	14/4½	14/7½
Blunt & McCormack ....	....	—	—
Brit. Int. ....	ord. 5/-	5/9	6/1½
Do. ....	pref. £1	18/9	17/6
Brit. Instr. ....	ord. 10/-	4/6	4/3
Do. ....	def. 1/-	1/-	1/-
Brit. Lion ....	def. 1/-	-2	—
Do. ....	pref. £1	2/3	1/10½
Brit. Filmcraft ....	ord. 5/-	-1	—
Brit. & Dom. ....	def. 1/-	-6½	—
Do. ....	ord. £1	4/4½	—
Brit. Screen Prod. ....	5/-	—	—
Brit. & For. ....	ord. 5/-	—	—
Brit. Photo-tone ....	....	—	—
French Do. ....	....	—	—
Blattner ....	def. 1/-	—	—
Denman P.H. ....	£100 7% deb.	90½	—
„ Con. ....	....	—	—
Gaumont Brit. ....	ord. 10/-	12/9	11/6
Do. ....	7½% £1	18/-	17/3
Gainsborough ....	ord. £1	5/-	5/-
Do. ....	def. 1/-	-6	—
Gen. Theatre ....	pref. £1	10/9	11/3
Do. ....	6½% deb.	—	—
Met. Cinema ....	ord. 10/-	—	5/-
Do. ....	def. 1/-	—	—
Movie Colour Morgan Film Service ....	....	-3	—
Non-Flam. ....	ord. £1	2/3	2/3
Do. ....	def. 1/-	-3½	-3½
New Era N.P. ....	ord. £1	—	—
Do. ....	def. 1/-	—	—
P.T.C. Cons. ....	7% £1	19/-	19/6
P.C.T. ....	“B” £1	18/9	18/6
P.C.T. ....	7½% pr.or., £1	17/9	17/6
Pro Pat. ....	ord. 5/-	1/9	2/-
Stoll Th. ....	ord. 5/-	6/10½	6/10½
Tussaud's ....	£1 pref.	26/3	26/6
Do. ....	def. 1/-	8/6	8/9
United P.I. ....	£1	3/9	3/9
Do. ....	7% deb.	—	—
Union Cinema ....	def. 1/-	—	—
Do. ....	10% 5/-	—	—
Welsh-Person- Elder ....	8% £1	1/10½	1/10½
Do. ....	ord. 1/-	-3	—

## New Registered Companies

ACOUSTIC CINEMAS (GORSEINON), LTD.

—Private company. Registered November 8th. Capital, £500. Objects: To construct, equip, maintain and carry on cinemas, etc. The subscribers are: Martha Richards, 31, West Street, Gorseinon, cinema proprietress; F. H. C. Richards, 31, West Street, Gorseinon, cinema proprietor; W. A. C. Richards, 31, West Street, Gorseinon, cinema proprietor. The first directors are to be appointed by the subscribers. Solicitors: D. O. Thomas Williams & Jones, Swansea.

LIVESEY BROS. & FORSHAW, LTD.—Private company. Registered November 7th. Capital, £1,000. Objects: To acquire land and premises known as Miners' Hall, Platt Bridge, near Wigan, and to carry on the business of proprietors and managers of cinematograph theatres, concert halls, etc. The permanent directors are: J. Livesey (managing director), 48, Scholes, Wigan; J. W. Livesey, Friendship Inn, West-minster Street, Cornbrook, Manchester; E. Forshaw, 14, Ellen Street, Higher Ince, near Wigan. Solicitor: W. B. Vincent, 29, King Street, Wigan.

FILMOPHONE RENTERS, LTD.—Private company. Registered October 30th. Capital £2,500. Objects: To carry on the business of cinematograph and film producers, film renters, theatre, music and concert hall, and cinema proprietors, etc. The directors are: F. Green, “Beamis,” Cox Green, Maidenhead (managing director Filmophone, Ltd.); A. J. Whitehead, Sandringham Court, Maida Vale, W.9 (chairman of Filmophone, Ltd.). Secretary: T. C. Arnot, 2, Whitehall, Ray Park Avenue, Maidenhead. Registered office: Broadmead House, Pantons Street, S.W.1.

SCOPHONY, LTD.—Private company. Registered November 3rd. Capital, £1,000. Objects: To carry on the business of manufacturers of or dealers in any equipment or apparatus for use in connection with recording, producing and/or reproducing, transmitting and/or receiving by electrical, photographic, magnetic or any other means any sounds, images, signals, etc. The first directors are not named. Secretary: A. Fletcher. Solicitors: Herbert Oppenheimer, Nathan & Vandyk, 1, Finsbury Square, E.C.2. Registered office: 1, Finsbury Square, E.C.2.

JOHN HARVEL (PRODUCTIONS), LTD.—Private company. Registered October 27th. Capital £500. Objects: To carry on the business of producers of films, whether silent or talking, photographers and scenic artists, etc. The directors are: A. N. Bengie, Gable Cottage, Laleham-on-Thames, Middlesex; J. E. Pritchard, Breydon House, Hadley Wood, Herts.

MULTI-LINGUAL PRODUCTIONS, LTD.—Private company. Registered October 27th. Capital £100. Objects: To trade as multi-lingual and other cinematograph film producers, etc. The first directors are not named. Secretary: A. H. King, 12, Wellington Mansions, St. Martin's Lane, W.C.2. Registered office: 27-28, Fetter Lane, E.C.4.

MAGIC ELECTRIC SOUND CORPORATION, LTD.—Private company. Registered October 29th. Capital £100. Objects: To carry on the business of dealers in cinematographic sound installations, cinematograph machines, films, electric organs, pianos, gramophones, etc. The first directors are not named. Solicitor: F. W. Perkins, 139, Oxford Street, W.1. Registered office: 139, Oxford Street, W.1.

## Scottish Section

Representative: James McBride, 91, Roslea Drive, Dennistoun, Glasgow, E.

'Phones - - (Home) Bridgeton 1876 (Hall) Bridgeton 2851

## Stonehouse Cinema Fire

Considerable alarm was caused in the Lanarkshire village of Stonehouse in the early hours of Saturday morning when an outbreak of fire was discovered at the local cinema. Tenants in adjacent property were awakened and warned out of their houses by Larkhall Fire Brigade, who were promptly on the scene. Despite strenuous effort by the fire fighters, the building

was completely gutted. Damage is estimated at approximately £2,000.

## Bill Sikes Baffled

When the manager of the Salon Cinema, Baxter Place, Edinburgh, entered his sanctum last Wednesday morning, he discovered that burglars had been attempting to blow open the safe. The safe, which weighs about 3 cwt., had been removed from its pedestal. Explosives had been inserted in the keyhole and uniforms had been used to cover it to deaden the sound. Fortunately, instead of blowing open the safe door the explosive caused it to jam. Detectives lost no time in following up certain clues, and two men have been arrested.

## Cinema Club Luncheon

Green's Playhouse Cafe is again to be the rendezvous for the monthly luncheon of the Glasgow Cinema Club luncheon, which takes place on Friday. The speaker for the day is Rev. Alexander Stewart, who has quite a reputation as an orator.

## Masonic Matters

The nomination and election of office bearers of Lodge Anima, Glasgow, took place last Friday. The only changes in the list of recommendations published in last week's Bioscope were that Bro. Adam Smith was elected P.G.S. instead of Gabriel Kean, who declined, and W. Eskdale was appointed J.D. in place of Bro. Maloney, who is removing to Dundee shortly.

## Latest “Talkie” News

Palmont Picture House has now been equipped for “talkies.” The installation has been made and fitted by local tradesmen, and the results on Monday proved very satisfactory. British Acoustic apparatus has been chosen for the Pavilion, Girvan, and this house did record business last week when it introduced “talkies” to the Ayrshire resort.

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## New York Premiere for "Kismet"



Otis Skinner and Loretta Young in "Kismet," a big First National to be offered shortly by First-National-Pathé

The world premiere of the screen production of Edward Knoblock's world-famous play, "Kismet," which has been made by First National, will take place at one of the largest Broadway theatres in New York within the next few weeks.

Otis Skinner, the famous American actor, who plays the role of Hajj, and Loretta Young, who plays Marcinah, will travel from California to be present at the first performance. Otis Skinner played the role of Hajj for three years in New York and the leading cities of the United States and Canada, and the role has always been associated with him as his masterpiece. Other members of the cast are David Manners, Mary Duncan, Montagu Love, Ford Sterling and Sidney Blackmer.

"Kismet" calls for extremely spectacular production, as the whole of the action takes place in the Baghdad of the Arabian Nights, the principal scenes taking place in the bazaars of this ancient city. The whole of the dialogue is in verse.

### Famous Choir on Pathetone

One of the most interesting issues of Pathetone Weekly since its inception will be issued next week.

The famous Brantford (Ontario) Choir, which is now paying a visit to this country, and which has won such praise from front rank British music critics, will now be heard and seen by a vaster audience than at one time seemed likely. It is a feather in the cap of Pathetone to be in the position to introduce them exclusively on the screen, and F.N.P. state that in this item the rich and melodious quality of their voices will be fully appreciated.

Walter Lindrum and Tom Newman, the billiards experts, demonstrate that their wizardry is not confined to straight playing. They can perform all sorts of acrobatics, and in Pathetone they do. Even the good player will be amazed. One particularly astonishing stroke is that in which Lindrum thrusts a ball up the table, and somehow induces it to bounce back into the very hands of a spectator!

Another novel item which cannot but raise long and hearty laughs is titled "Unnatural History," and in this "Professor" Billy Bennett, the famous comedian, shows himself to be almost an historian in his demonstration of the life, ways and habits of the bat and the opossum. These creatures, filmed at close range, are clearly seen, while the "Professor's" enlightening running commentary on them is one of the richest bits of comic business that has been done for a long time.

### James Cruze's Next

The next picture scheduled for production by the James Cruze organisation is entitled "The Command Performance." It is a big dramatic subject, and is being adapted from a stage play by Gordon Rigby. Walter Lang will direct, but he cast has not yet been selected.

"She Got What She Wanted," a highly amusing farce, with Betty Compson in the star part, is now nearing completion. It is one of the personally directed James Cruze productions scheduled for release in this country by Gaumont.



Ian Keith as Baron Valmi in Universal's "The Boudoir Diplomat," which will be seen in this country in the near future

### Guiding Stars by Light

Directional light rays are used for the first time as an aid in motion picture making in "Inspiration," in which Greta Garbo is starred.

Clarence Brown, directing the new Metro-Goldwyn-Mayer "talkie," developed the light-ray method as a means of keeping Miss Garbo and her leading man, Robert Montgomery, in focus throughout a novel "spiral close-up," which followed them down a winding flight of stairs from a studio garret.

Since the players were unable to watch the movements of camera and microphone, mounted on a turntable built atop a huge hydraulic piston, Brown had a penetrating spotlight built, its rays filtered through a non-photographic mask of green. This directional spotlight was installed in line with the camera lens and turned upon the players, the green tint guiding their steps and assuring them they were within proper camera range.

Lewis Stone heads the supporting cast of the film, which includes Marjorie Rambeau, Edwin Maxwell, Judith Vosselli and Joan Marsh.

### VOICE FOR BRITISH SCREEN NEWS

We are informed by Audible Filmcraft, Ltd., the proprietors of the "British Screen News" and "British Screen Tatler," that sound editions of both these popular screen topicals will shortly be issued. Special recording plant is being installed in the company's studios. The first sound number of the "Tatler" will be issued on December 1st and that of the "News" will make its appearance on the first day of 1931.

### Wyler's Flying Visit Returning to Make "Steel"

With less than 36 hours at his disposal in London, William Wyler, Universal's young Swiss-American director, arrived in this country accompanied by Max Laemmle, director of Latin countries for Universal. Wyler has been spending the last three months visiting the European capitals, partly on holiday and partly in search of a suitable story as well. He is now on his way back to Universal City on the *Bremen* to produce "Steel" as a super. He hopes to have both Lew Ayres and Louis Wolheim, both of "All Quiet," together again for this production. "Hell's Heroes," which created a sensation because women were excluded from the cast, and "The Storm," the Lupe Velez-Paul Cavanagh all-talker, which ran for a season at the Dominion, were two of Wyler's recent successes.

### "TALKIES" FOR TARS

On Monday afternoon and evening the officers and men of the Fleet heard for the first time in the British Navy a talking picture on board a battleship. Through the joint efforts of R.C.A. and Universal Pictures, performances were given on board the *Renown*, the first performance starting at 4.30 p.m., when "All Quiet on the Western Front" was shown, and the second performance starting at 8.30, when "King of Jazz" was projected through the medium of the R.C.A. Photophone Portable Projector.

This is the same type of equipment that has been successfully used by the United States Navy and the White Star Steamship Line.



# NEWS from all PARTS

## WILL ROGERS AS "LIGHTNIN'"

Fox executives are as enthusiastic about "Lightnin'" as they are over "The Big Trail" and "Just Imagine."

"Lightnin'" is the famous stage play in which Horace Hodges made such a hit in London. The inimitable Will Rogers will play the part of "Lightnin' Bill Jones," the war veteran, hotel keeper, chronic tippler and prevaricator, who ekes out a living by conducting a country hotel most populated by divorcees. News comes from America that "Lightnin'" is by far the best thing Rogers has done.

Henry King, director of "Stella Dallas," directed.

## ROYAL GUESTS AT WARNER'S

Because the Queen of Spain's two daughters, the Infanta Beatrice and Maria Christine, had expressed a desire to see the film "Gold Diggers of Broadway," a special show of the picture was arranged for them at Warner Bros' private theatre on Saturday.

As a surprise, the Royal guests were given a privileged view of the first of the "Believe It or Not" novelties, featuring Ripley, of the *Sunday Express*, which have not yet been shown to the trade or Press. The latter film gave the Princesses a distinct thrill, and they labelled it as one of the cleverest things they have ever seen.

## PRINCE SEES "HELL'S ANGELS"

"Hell's Angels" at the London Pavilion is evidently becoming "a social event" at every showing. The Prince of Wales dropped in on Friday night, unconscious of the fact that Prince Arthur of Connaught was there in the dress circle as well. Other distinguished patrons of the past week have included the Duke and Duchess of York, Prince George, the Queen of Spain and the two Infantas.

Naturally, "Hell's Angels" attracts the airmen. Sir John Salmond, Chief of Air Staff, was present one night, and Lieut.-Col. J. T. Moore-Brabazon, the R.101 assessor, was another distinguished visitor. Among the air aces who have seen the film is Squadron Leader Claude Ridley, who brought down the Zeppelin L.15.

Advance booking, reports Robb Lawson, is well ahead into December, and the West End libraries have made a deal for seats.

## R.C.A. INCREASE SALES AND STAFF

Since the announcement of the introduction of the Type "C" Reproducer, orders have been flowing into R.C.A. Photophones at a



"The Big Trail" Wagon with its escort of Indians and "pioneers" in Monday's Lord Mayor's Show Procession—a triumph in publicity achievement, on which Roy Timmonds, director of Fox publicity, is to be congratulated (See comment page 17)

rapid pace, announces B. M. Marks, publicity manager for R.C.A.

To handle this increased business it has been necessary to increase the sales staff. The head office staff has been working at high pressure, including week-ends, and the field staff has now been increased.

D. W. Morphy, B.Sc., has been appointed for Devon, Cornwall and Dorset; A. Gibson has been appointed district sales manager for Gloucester, Wiltshire and Somerset; and the following salesmen have been appointed: Messrs. Gough (Liverpool), Greenland (Manchester), Laurie (Birmingham), Tayleur (South Coast), Rawson (Newcastle), and McPherson (Southern Scotland).

## MAYORS AT SAVOY, LEYTON

The Mayors of Leyton and Walthamstow attended their last function in their official capacities on Sunday evening at the Savoy Cinema, Leyton. The occasion was a concert in aid of Walthamstow Children's Country Holiday Fund. The entertainment arrangements were under the control of Maurice Cheepen, general manager of the Savoy, who

was assisted by the hon. secretary of the Fund.

Both the Mayors addressed the audience from the stage. Referring to the question of Sunday opening, the Mayor of Leyton said it was a pity that such a fine theatre as the Savoy could not be used to better advantage, by allowing the management to give such harmless entertainment at any time.

## BLIND HEAR "ATLANTIC"

By the courtesy of Wardour Films, residents of the Royal School for the Blind at Leatherhead were given a special screening of B.I.P.'s "Atlantic" on Friday. Over 300 were present. Although the majority were not able to see the screen, they were able to follow very closely the action of the film by way of the dialogue and effects.

It was a special pleasure to the blind to hear Donald Calthrop address a few words to them in person at the conclusion of the picture. Many well-known Surrey county people were also present at the invitation of R. E. H. Griffiths, R.M., principal and secretary.

## SCHOOLBOYS BOOST "ALL QUIET"

By arrangement with the Artane School, 300 schoolboys attended the Theatre Royal, Dublin, to see Universal's "All Quiet on the Western Front," and their procession through Dublin to the theatre, carrying a large banner, proved one of the best strokes of film publicity in recent years. The banner read: "Going to see 'All Quiet on the Western Front' at the Theatre Royal."

## IDEAL SHORTS IN WEST END

The following Ideal short subjects have enjoyed West End pre-releases within the past few days:—Mickey Mouse in "The Chain Gang" has been showing at the New Gallery, Tivoli, and the Astoria, Charing Cross Road; and "Mickey's 'At Home' Day" has been delighting big audiences at the Marble Arch Pavilion. At the Tivoli, "The Chain Gang" has been supplemented with the laughable Lloyd Hamilton Talk-omedy, "Prize Puppies."



The Arsenal football team at the Finsbury Park Astoria, where they met Jack Raine and Micky Brantford, artists in B.I.P.'s "Suspense," which was included in the programme





One of the striking scenes in Cherry Kearton's new travel film "Dassan," an amazing penguin picture now running at the Polytechnic Theatre

## More Radio Activity Five Production Units Working

With the announcement recently made that Douglas Maclean and Al. Boasberg have been signed as associate producers, Radio Pictures are now launching one of the strongest production drives of its history.

Five units are now working either in the studio or on the R.K.O. ranch in the San Fernando Valley. In addition to this, several stories are in active preparation for early production.

The units at work include "Cimarron," adapted from the novel by Edna Ferber, which Wesley Ruggles is directing, with Richard Dix in the star role; "The Devil's Battalion," based upon P. C. Wren's "Beau Ideal," the sequel to "Beau Geste." Herbert Brenon, who directed "Beau Geste," is also directing "The Devil's Battalion," whilst Ralph Forbes, who appeared in "Beau Geste," plays the same role in the sequel.

The third big production is the current Wheeler and Woolsey film, entitled "Hook Line and Sinker." Dorothy Lee is again with the two comedians.

Lowell Sherman has just commenced his third acting-directing effort, "The Queen's Husband," adapted from a stage play of the same name. Mary Astor plays opposite Sherman in this production. The last unit

at work is Louis Brock's latest comedy for the "Broadway Headliners" series. This is entitled "Trader Ginsberg," and stars Nat Carr, a famous Broadway stage star.

Productions finished, but not yet trade shown in this country, include "Check and Double Check" (to be seen to-day), with "The Silver Horde," from a story by Rex Beach; "The Losing Game," in which Lowell Sherman plays the leading role, supported by Marion Nixon, as well as directing the picture, and "The Sin Ship," which is Louis Wolheim's first effort as an actor-director.

Stories being prepared for production by Radio Pictures include "Children of the Streets," an original drama by Robert Milton, in which Betty Compson is to star; "Kept Husbands," a story dealing with the complications following the marriage of a wealthy girl to a poor man, in which Sue Carol will play the principal role; and "Sour Grapes," a brilliant play by Vincent Lawrence.

Another Rex Beach story has been purchased by Radio. This is "Recoil," which will be released under the title of "White Shoulders." Melville Brown has been selected to direct.

## Queer Creatures of the Arctic In Ideal's Travel Film

The growing vogue of the travel picture should promise a big success for a singularly vivid production of this type, shortly due from Ideal.

In this spectators are offered a peep into "The Bottom of the World," under the guidance of Dr. Ludwig Kohl-Larsen, the famous explorer, who took the picture, and with a running commentary by another explorer, Dr. Robert Cushman Murphy. There is not, say Ideal, a dull moment in the picture or a dry line in Dr. Murphy's lively talk.

"The Bottom of the World" is the region of ice and snow that lies at the gate of the Antarctic, and it is the quaint and frequently

weird creatures that battle for supremacy there that form the subject of the story.

The precise location of the picture is the island of South Georgia, the base for Antarctic exploration, in whose solitary town lie the remains of Sir Ernest Shackleton.

It is an island of men. For a century and a half only one woman—the daughter of Dr. Kohl-Larsen—has set foot on it, though thousands of men have lived and worked and died and been buried there, for it is the seat of the world's greatest whaling industry.

One of the most marvellous and impressive scenes in the film is that which depicts a battle between a sea-elephant and a rival who tries to flirt with one of his wives—the "eternal triangle" on the Polar ice!

## F.N.P.'s Share in British Production

In addition to a powerful programme of first-class American productions, First National Pathé plays an important part in British producing affairs, through the medium of its splendid organisation for the production of news and interest reels.

The five periodical productions, the Pathé Super Sound Gazette, Pathétone Weekly, Pathé Gazette, Pathé Pictorial and Eve and Everybody's Film Review, are shown all over the world, and also bring to the British screen topics of interest gleaned from every corner of the globe. In this direction it is interesting to note that within the last month Pathé Super Sound Gazette has included actual sound pictures from Italy, France, America, Germany, South America and Africa.

The Pathé organisation boasts a highly trained and experienced staff of technical experts, under the editorial guidance of Harry Sanders, who has been connected with the Pathé Gazette since its inception, and Fred Watts, whose experience in the production of news and interest reels is second to none. The First National Pathé studios and travelling sound units are, in their turn, a model of perfection.

D. E. Griffiths, general sales manager of First National Pathé, forecasts many startling innovations and striking developments in the art of screen journalism in early editions of his firm's periodicals.

## Screen News Reminiscences

Harry Sanders, editor of the Pathé Gazette and Pathé Super Sound Gazette, may claim the unique distinction of being one of the very first men to be associated with the news screen. He has served on the staff of the Pathé Periodical Organisation since its inception 25 years ago.

Mr. Sanders, in review scenes, reveals that the Pathé Gazette was the first to present Akeley camera shots, in which the subject is "tracked" with long focus lenses in one continuous panorama. It was also in the Pathé Gazette that the public first saw slow-motion pictures, and this opportunity, when applied to sporting subjects, proved an instantaneous success.



Lady Tree and Janice Adair in "Such is the Law," a Stoll production, for trade show by Butcher's on Friday next, at the Palace Theatre, at 3 p.m.



## "Check and Double Check"

### Success of Amos 'n' Andy

Reports come from all over America of the outstanding success of the first Amos 'n' Andy "talkie," "Check and Double Check," which Radio Pictures are showing to the trade in London and the provinces to-day (Wednesday).

New York reports show that at each of the three theatres in which the picture was shown it broke all records. At Proctor's Theatre, Albany, the manager reports: "Every record for receipts and attendance wiped off the books"; from Keith's, Syracuse, Manager Tubbert cables: "A tremendous sensation opening to the biggest crowds we have ever handled"; while the third theatre, in Schenectady, reports that: "'Check and Double Check' has broken our box office record held by 'Rio Rita.'" That this record-breaking business is general is evidenced by cables which Radio has received from all parts of the United States.

The same story is told in Canada where, from the Tivoli, Ontario, Manager Taylor cables: "Amos 'n' Andy' opened here last Friday, Tivoli Theatre, Paramount's Ace House, to tremendous business. Marvellous drawing power of picture best illustrated by fact that gross receipts for Friday and Saturday were largest house has had for over one year. Audience reaction extremely favourable."

It is even more interesting to note the gross takings in some of the theatres where "Check and Double Check" is playing. At the Orpheum, Los Angeles, the figure was £7,000—five times as much as the takings for the previous week. Another Orpheum, this time in San Francisco, reports £6,000 for its first week, breaking the gross record of the house, while at the State Lake, Chicago, £3,600 was taken during the first two days of "Check and Double Check," an amount which is only £380 less than the entire takings of the previous week. This theatre finished its first week to a record figure of £10,000.



Henry Edwards and Chili Bouchier in "Call of the Sea," a Twickenham Films production, for trade show by Warner Brothers at the New Gallery, on Wednesday, November 19th, at 11 a.m.



Buddy de Sylva, Lew Brown and Ray Henderson, the famous musical trio who have written the musical numbers for the new Fox film "Just Imagine." Their work in "Sunny Side Up" made box-office history

## Culver City's Ten Queue of Directors Waiting

As its bid of this month to retain its title "the busiest studio in the film business," held without a break since the start of 1930, Metro-Goldwyn-Mayer announce that 41 productions, 23 English and 18 non-English, are in process of production, preparation or completion at the Culver City plant.

Ten companies are now "shooting" at Culver City. And immediately, as the crowded stages are cleared, a procession of important new vehicles will take their place. Following a vacation in Europe, Marion Davies has returned to the studio and is now at work on her newest starring picture, "The Bachelor Father," under the direction of Robert Z. Leonard.

Particularly interesting among the coming pictures is "Strangers May Kiss," which will mark Norma Shearer's return to the screen after an absence of several months.

"Mata Hari" is being prepared for Greta Garbo and actual "shooting" will commence within the next few weeks.

Cecil B. De Mille is nearing the start of his "talkie" production of Edwin Milton Royle's classic of racial inter-marriage, "The Squaw Man." Much mystery is surrounding the actual title of Buster Keaton's next.

Ramon Novarro's next English language picture is the big best selling story success, "Daybreak," by Dr. Arthur Schnitzler. Scheduled to start as soon as it can get a stage is "Dance, Fool, Dance," Joan Crawford's next. A story of racketeers and gangsters, with a decided comic flavour, is "Gentlemen's Fate," which Mervyn Le Roy will direct.

One of the outstanding productions on the programme will be the next starring picture of Lawrence Tibbett, world-famous baritone. It is titled "The Southerner."

In addition to these, two non-English productions are in process of making. These are Frank Reicher's much discussed German language novelty, "Seeing Hollywood," and

a new Spanish production, "Toto," starring Ernesto Vilches, with Chester Franklin directing.

Non-English productions being prepared for early start include French and Spanish versions of "Seeing Hollywood," a French production, "Call of the Flesh," with Ramon Novarro as star and director, and a French production of "Let Us Be Gay," with Andre Luguet.

### By Special to See "Song O' My Heart"

The town of Thurles is boasting the first man in Ireland ever to charter a special train to bring people to see a talking picture. Mr. Delahunty, the manager of the New Theatre, is the man, and "Song o' My Heart" the film. People were brought from as far as Cashel, which is at least 20 miles away.

Another Irish manager recently distinguished himself *apropos* this same picture. Realising that the outstanding feature was John McCormack's magnificent singing, R. M. Magrath, of the Palace Theatre, Cork, organised a special performance for the inmates of the Cork Blind Asylum. The great Irish tenor's golden voice was enthusiastically applauded.

### 'Jimmy' Walker for Films?

Rumour has it in America that James Walker, the popular Mayor of New York, is contemplating going into the film industry, and in one quarter it was definitely stated that he would resign to join the legal department of Fox. Another report coupled his name with the Hays organisation. Mayor Walker, however, strenuously denies both reports. "I have no intention of resigning the mayoralty for any reason whatever," he says.



## "Strictly Business"

### English and French Versions Planned

Claudette Colbert's forthcoming picture, tentatively titled "Strictly Business," will be filmed simultaneously in both English and French dialogue, announces Jesse L. Lasky, first vice-president in charge of Paramount production. This decision comes as the result of the enthusiastic welcome which France gave to the similar production of Maurice Chevalier's "The Big Pond," in which Miss Colbert played the feminine lead, and "The Enigmatic Mr. Parkes," produced in Hollywood, in which the Parisian actress was featured with Adolphe Menjou.

"Strictly Business" will be filmed at the company's New York studios, where both productions of "The Big Pond" were made, and the same plan of simultaneous shooting will be followed. With the exception of the star, two complete casts will be assembled. Dorothy Arzner will direct, with the aid of a French director, to be chosen later, on the French edition.

It is probable that all future Claudette Colbert vehicles will be made bi-lingually, Mr. Lasky intimated. As in the case of Maurice Chevalier, whose pictures are produced in both languages, the decision will not affect Paramount's French production at Joinville.

### Broadway Shots for "No Limit"

Reports from the Paramount studios in Hollywood declare that Clara Bow and her company, on Broadway to film exterior scenes for "No Limit," her new starring picture, gave Manhattan the thrill of its life. The reports indicated that the crowds caused considerable delay in filming the scenes.

After a week's work in New York, Miss Bow and her fellow players have returned to Hollywood to complete the balance of the picture. Norman Foster, young Broadway leading man, has the principal role in Miss Bow's support, while others in the cast are Stuart Erwin, Harry Green and Dixie Lee.

### P.D.C. Film Secret Canyon

Dinosaur Canyon, situated on the almost inaccessible region of the Hopi Indian reservation in Arizona, has been photographed for the first time by P.D.C., and is the background for important parts of the action in "The Painted Desert," starring William Boyd.

This canyon was unknown to the white pioneers of the territory until the keeper of the Cameron Trading Post was told of it by an Indian whose confidence he had gained. Not only is this remarkable section photographed in "The Painted Desert," but scenes in sound with dialogue were made there. It required three six-mule teams to haul the heavy machinery through the rock-ridden terrain.

Supporting William Boyd in "The Painted Desert" are Helen Twelvetrees, William Farnum and J. Farrell Macdonald. The picture is directed by Howard Higgin.



In the new Paramount release programme are (1) the Four Marx Brothers in "Animal Crackers"; (2) "The Law Rides West," with Rosita Moreno; (3) "Queen High," with Charles Ruggles; (4) "Manslaughter," starring Claudette Colbert; and (5) Jack Buchanan with Jeanette MacDonald in "Monte Carlo"



## New "Mike" for "Fighting Caravans"

### To "Register" at Great Heights

Especially built microphones, equipped to counteract change in altitude, are being used for the first time during the filming of Paramount's "Fighting Caravans," Zane Grey's novel, in which the frontiersmen of "The Covered Wagon" carry on. In order to record, in sound, scenes at an altitude of nearly 10,000 ft. a new type of microphone was required, since earlier experiences had proved that the ordinary instruments were not entirely satisfactory at such heights.

As a result of the experiments made by Earl Hayman, recording engineer on "Fighting Caravans," the special microphone was constructed for use on the production. The secret of its success lies in a tiny valve on the tube wherein the plates are located. This valve is opened while the instrument is being carried to a higher altitude, so that the pressure is equalised inside and out.

To register correctly the task of a huge freight caravan in crossing mountains, Paramount had to take its "Fighting Caravans" troupe to the summit of the high Sierras. Locations were chosen at Sonora Pass, 63 miles above Sonora, where Gary Cooper and Lily Damita are seen in the early Western romantic leads, and Ernest Torrence and Tully Marshall are reunited in the characterisations they created in "The Covered Wagon."

## Jeanie Macpherson Writes for Paramount

Jeanie Macpherson, author of "Dynamite" and "The Godless Girl," and co-author of "Madame Satan," has just been signed by Paramount and assigned to work on the screen play for a new picture at the company's Hollywood studios. Miss Macpherson originally joined Paramount several years ago, but since then has been on the staff of Cecil B. de Mille. Her most notable Paramount pictures were "Joan the Woman," "The Whispering Chorus," "Male and Female," "Don't Change Your Husband," "For Better, for Worse," "The Affairs of Anatol" and "The Ten Commandments."

Prior to entering the writing department of pictures, Miss Macpherson was a screen star, first appearing with Florence Lawrence and Mary Pickford.

## Smart Film Competition

"Should a Doctor Tell?" British Lion's problem picture, commences a pre-release run at the Empire Theatre on Friday next. In connection with this run the *Sunday Dispatch*, which devotes considerable space to film criticism and actually "stars" two well-known film writers in S. R. Littlewood and W. A. Mutch (Spotlight), will run a special competition. Prizes will be offered for the best short essays upon the subject of the sanctity of the consulting room. The question "Should a Doctor Tell?" is to be answered by the public, and in view of the fact that the problem recently arose in connection with an actual case heard in the Law Courts, public interest in this competition is likely to be exceedingly widespread.



Other new Paramount pictures include (1) "The Sap Abroad," with Jack Oakie and Ginger Rogers; (2) Clara Bow, who stars in "Love Among the Millionaires," with Fredric March; (3) Cyril Maude in "Grumpy"; (4) "The Sea God," starring Richard Arlen with Fay Wray; and (5) Nancy Carroll in "Laughter," in which the principal male roles are played by Fredric March and Frank Morgan.



## The Trade in Parliament

# Inquiry Into Operators' Hours

## Ministry of Labour's Promise

In the House of Commons on Monday Colonel Howard-Bury asked the Minister of Labour, seeing that there were no regulations dealing with the hours of employment of attendants or operators at cinemas, and in view of the fact that on August 1st she promised a comprehensive investigation into this matter, whether any steps had yet been taken to hold this investigation, and with what results?

Mr. Lawson: "A limited amount of information has been obtained from employers' associations and trade unions. Owing to the widespread character of the industry, preparations for a comprehensive inquiry have taken some time. It is hoped, however, to carry out the inquiry in the course of the next few weeks."

Captain Peter Macdonald asked the Secretary of State for India whether he had made any representations to the Government of India with a view to securing the exclusion from India of films calculated to create a false and unsatisfactory impression of the lives and morals of the people of Great Britain?

Mr. Wedgwood Benn: "The censorship of films in India is a matter for the local

authorities. I have not had occasion to make any representations."

### No Change in Advisory Committee

In the House of Commons yesterday Harry Day asked the President of the Board of Trade whether there had been any changes during the previous twelve months in the Advisory Committee appointed under the Cinematograph Films Act, 1927; could he state whether he had been asked by any independent cinema exhibitors to appoint one of their number on this committee.

Mr. Graham referred the hon. member to the answer he gave on July 11th last to a similar question. Since that date, he added, there had been no change. The answer to the last part of the question was in the negative.

### Quota Exemption Claims

Mr. Day also asked the number of applications for certificates of exemption that had been made during the previous twelve months by exhibitors on account of their having found it impracticable to comply with the Quota. Could he state how many of such certificates had been granted?

Mr. Graham stated that 135 exhibitors made application. After consultation with the Advisory Committee certificates were granted in eight cases.

# Tiffany Studios Busy

## 1930-31 Pictures for Gaumont

The Tiffany Studios are working full pressure on the 1930-31 programme which Gaumont are to present here in accordance with W. J. Gell's recent announcement.

"The Third Alarm," the first Gaumont-Tiffany super, featuring James Hall, Anita Louise, Jean Hersholt, Hobart Bosworth and Mary Doran, and James Cruze's first "special," "She Got What She Wanted," starring Betty Compson, Lee Tracy, Gaston Glass and Dorothy Christy, are already finished and will be seen here shortly.

Camera work has started on "Aloha," a South Sea story written and directed by Al Rogell, with a cast including Ben Lyon, who scored heavily in "Hell's Angels," Raquel Torres, Robert Edson, Thelma Todd, Alan Hale and Otis Harlan.

Production is also under way on "The Single Sin," an original story by A. P.

Younger, with cast headed by June Collyer, James Mulhall and Doris Kenyon.

The second James Cruze feature in the programme will go into production shortly. James Whale, of "Journey's End" and "Hell's Angels" fame, is now conferring with Tiffany executives concerning a big new subject which he is to direct.

The second of the series of the H. C. Witwer "Classics in Slang," starring Paul Hurst and directed by Frank Strayer, with Nita Martan and Eddie Boland, is in the final stages, while another set is occupied with "The Little Divorcee," one of the Gaumont-Tiffany "monkey" comedies.

Of the admirable "open-air" series in the schedule, "The Midnight Stage," starring Rex Lease and directed by Richard Thorpe, has also just gone into production.

## Danish Market for British Films

An opening for British films in Denmark is revealed by M. Marinus Yde, the Danish Consul-General at Hamburg. M. Yde makes a sweeping attack on American films and the methods of their distribution, and states that comparatively few British films are shown in Denmark at present.

Dr. Ernst Kaper, the Burgomaster of Copenhagen and chairman of the committee controlling the city's cinemas, supports M. Yde's attack, and thinks some new arrangement for settling the film distribution problem is urgently needed.

## Mussolini's Drastic Measures

In Berlin it is stated that the Italian Government has issued further decrees as to foreign languages in talk films. The latest measures are explained by the fact that many American pictures are running in Rome which, contrary to the regulations, contain songs and dialogue in English. Italian exhibitors are said to be by no means delighted at the new restrictions owing to great scarcity of native productions. At present there are only two all-talkers in Italian, viz., the Metro-Goldwyn-Mayer picture "Sei Tu L'Amore" and the Pittaluga picture "The Last Song."

## Gaumont Staff Changes

A number of staff changes and appointments are announced by W. J. Gell, managing director of Gaumont.

Keith Ayling having left the employ of the company, R. S. Howard has been appointed editor of Gaumont periodicals, comprising the Gaumont Sound News, Gaumont Sound Mirror, Gaumont Graphic and Gaumont Mirror. Louis Behr becomes editorial manager of the periodical department, H. W. Parsons and W. C. Gimber are appointed associate editors, while H. W. Bishop becomes technical adviser.

Mr. Gell also announces that E. L. Jennings, until latterly Gaumont branch manager at Liverpool, is now in charge of the Gaumont Company's Manchester branch, J. W. Edwards having returned as branch manager to Liverpool, where he was formerly for many years.

## L.C.C. Licensing Session

The Theatres and Music Halls Committee of the L.C.C. held a special meeting on Friday last to consider the annual licensing renewal applications from theatres and cinemas under their jurisdiction. The total number of applications was for 1,065 licences, comprising 251 for music, 460 for music and dancing, 318 for cinematograph exhibitions, and 28 for stage plays. The licences were in respect of 723 places of amusement.

Opening the proceedings, the Chairman of the Committee (Clyde T. Wilson) pointed out that licences were subject to the condition "That the premises be not opened on Sundays, Christmas Day or Good Friday for cinematograph entertainment," special application, of course, having to be made for any variation of this rule.

There was no opposition to any of the cinematograph applications, which, except for a few cases, were granted. The exceptions concerned mainly such theatres as had not complied with certain technical requirements of the Council, and in these instances the licence was granted provisionally.

## "The Beggar's Opera"

News reaches Paris that the French version of Pabst's film, called "L'Opéra de Quatre Sous" ("The Twopenny Opera") is practically finished. It will be trade shown by Warner Bros.-First National (Paris branch) at the end of the month. In the cast are Albert Préjean, Gaston Modot, Antoinette Artaud, Lucie de Matha and Jacques Henley. The French dialogue has been composed by Solange Bussy. According to a Press note, the settings represent the back streets of Whitechapel! There is no mention of John Gay, nor of the special music associated with "The Beggar's Opera" as it is known in England.

## Tobis Pays 8 Per Cent

At the meeting of the Tobis board last week a dividend of 8 per cent. for the second year, which terminates June 30, 1930, was proposed for submission to the general meeting.





A scene from P.D.C.'s new film, "Easy Money," which heads the distinctive film successes of the week. See review below

## Sound and Dialogue Subjects

### "Easy Money"

(R.C.A. on Film and Disc.)

Offered by: P.D.C. Directed by: Russell Mack. Length: 7,669 feet. Release: Not fixed. Certificate: A. Type: Comedy-drama. Cast: Eddie Quillan, Robert Armstrong, James Gleason, Miriam Seegar, Margaret Livingston.

**IN BRIEF:** Thoroughly entertaining story of youth who gains affluence through the throw of the dice. Delightful comedy and tense underworld drama. Excellent direction maintains interest at a high level. Admirable portrayal by Quillan and strong supporting cast. Strong love interest. Slick dialogue. First-class recording.

**Suitability:** First-class offering, which should prove a winner at practically every hall.

**Selling Angles:** Cast, acting, comedy touches and dramatic incidents. Romance.

**Plot:** Eddie is a broker's messenger, and usually manages to clean up when throwing the dice with his pals. The boss entrusts him with a wad of dollars to place in the bank, but he arrives there after closing hours and later falls in with a set of gambling crooks. His phenomenal luck induces one of the men to take him into partnership, and henceforth things are easy for Eddie. The boss's daughter, however, with whom he is in love, objects to his mode of living, but before he can quit he is involved in a murder. He is suspected and arrested, but bailed out by his girl. During another card party, forced upon the assembly by the brother of the murdered man, who intends paying the slayer back in his own coin, the police intervene, and Eddie is free to marry his girl and go into partnership with his erstwhile boss.

**Comment:** In this production Eddie Quillan has more than lived up to the promise shown by him in "Night Work" and the prediction made in these pages that he was destined to become a popular favourite will now be an established fact. Here he has a clever story and one admirably suited to him. The first half, when we strike him as an effervescent, wise-cracking youth, is unadulterated comedy, while the latter half, with the cold-blooded murder and the grim atmosphere of vengeance, is worthy of the best of underworld dramas. While the former is to be preferred, one is conscious of the fact that every foot is of the utmost interest. The romance and happy ending will serve to whet the appetite of the popular fan.

**Acting:** Eddie Quillan has such a cheery personality and such a command of facial expression that it is impossible not to like him. Second only to him, however, is Robert Armstrong, whose portrayal of Eddie's pal is superb. As a hard nut of the gaming tables, he finds it incumbent upon him to warn his young friend of women's wiles, but in spite of his convictions, succumbs to a beautiful widow, Dorothy Christy. James Gleason supplies some funny stuff, and excellent support comes from the rest of the cast, including Miriam Seegar as Eddie's beloved, and Margaret Livingston.

**Production:** A variety of settings include offices, flats, clubs and palatial residences. All are convincingly mounted. Photography is excellent.

**Sound:** The dialogue, though often rapid, is absolutely clear, and though some is occasionally missed on account of the laughter created by a preceding joke, there is no fault to find with the recording.

### "Adieu, Mascotte"

(Klangfilm Sound on Disc.)

Offered by: Wardour. Directed by: Wilhelm Thiele for Ufa. Length: 7,845 feet. Release Date: Not fixed. Certificate: A. Type: Matrimonial comedy-drama. Cast: Lilian Harvey, Igo Sym, Marietta Millner, Harry Halm.

**IN BRIEF:** A jealous husband, to irritate his flirtatious wife, pretends to be in love with an artist's model. Delightful light comedy acting. Good suspense values. Superfluous coincidences. Lavish staging.

**Suitability:** Good, bright entertainment for popular halls.

**Selling Angles:** Lilian Harvey, the glittering scenes of artists' revelry, and the inoffensive spiciness.

**Plot:** While the artists of Paris are disporting themselves at the Four Arts Ball a half-starved model collapses. A doctor prescribes a visit to the South. The girl's friend, Mascotte, after failing to raise funds by a picture sale, auctions herself as model to the highest bidder. Dardier, a husband troubled with a flirtatious wife, bids and secures her services. Mascotte's daily visits lead to friendship. The girl recognises the man loves his wife, and suggests she might be made jealous if he took his model about and pretended love. This he does, and wherever they go they encounter the frivolous wife and her Gaston. After a variety of adventures and complications, many of which occur on board a train while both couples are travelling to Nice, Dardier finds he loves Mascotte as much as she loves him.

**Comment:** Not for a moment does this story convince. The characters are human butterflies, flitting about with delightful irresponsibility. Faithlessness irritates, but causes no deep wounds. It is all staged in a frivolous world, where dancing, drinking and love-making seem the be-all and the end-all. The spectacles dazzle and the complications amuse. Among the former must be mentioned the fancy dress ball, an absolute riot of merriment, with which the picture opens. The final scene, after an amicable arrangement, shows the two couples waving adieu from carriage windows; one train bound for the South, the other returning to Paris.

**Acting:** Lilian Harvey, acting with charming vivacity and spontaneity, is the life and soul of the picture. She also poses gracefully when seen as a model at the art school. Marietta Millner is good as the flirtatious wife. The male support is satisfactory, but more fun might be got out of the parts.

**Production:** The staging is artistic and the photography beautiful. Much of the action takes place in handsome apartments, but the ball and auction are the most outstanding items.

**Sound:** Much of the picture's charm is due to the excellent musical accompaniment.

## "The Truth About Youth"

(Vitaphone on Disc.)

Offered by: First National-Pathé. Directed by: William A. Seiter. Length: 6,156 feet. Release Date: May 11, 1931. Certificate: A. Type: Domestic drama, based on the novel "When We Were Twenty-One," by Henry V. Esmond. Cast: Loretta Young, Conway Tearle, Myrna Loy, David Manners, J. Farrell MacDonald.

**IN BRIEF:** Deeply interesting story of a youth's treachery to his sweetheart and his guardian's long-suppressed love for her. Most excellent acting. Prolonged suspense. Happy ending. Some delightful character studies.

**Suitability:** Admirable programme picture.

**Selling Angles:** Loretta Young's touching performance and the strong appeal of the story.

**Plot:** Richard Carewe watches over Dick as though he were his own son. The youth is engaged; his guardian, knowing the sweet disposition of Phyllis, having brought about the arrangement. But there is no real love on either side. Dick is infatuated with a night club dancer; Phyllis, though she knows it not, loves Carewe; while the middle-aged man loves her, but successfully conceals it. Dick arrives home drunk, drops an amorous epistle written by the dancer, which Phyllis and Carewe read. Both men are named Richard, and to shield the boy the elder man pretends



the letter was written to himself. He visits the dancer and appeals to her cupidity. When she finds the youth is penniless the syren flings him off. Ultimately Phyllis and Carewe confess their mutual love.

**Comment:** Though there are no great emotional touches in this picture, the acting is so clever, and the director has built up the story so convincingly, that the onlooker has a vivid sense of watching real events. It opens well. Dick has really three guardians, who facetiously term themselves "the trinity." "The Imp," as they call him, has reached that age. He is at once seen ringing up with an excuse that he is obliged to attend a scientific lecture. But his instructor is the notorious Firefly dancer (Myrna Loy). To her a splendid contrast is presented by the sweetheart, Phyllis (Loretta Young), whose gentleness and goodness win sympathy throughout, though sentiment is never unduly strained. On the whole interest is well sustained, though it sags a little in the second night club scene. But the human interest of the story, the acting and the absence of sensationalism are merits deserving strong commendation.

**Acting:** As stated, Loretta Young and Myrna Loy are excellent in the female roles. The latter as the Firefly sings and dances at the night club, and has a good scene when she drives the infatuated youth from her presence. Her marriage to him is nullified by the discovery that she has a husband. The old boys are delightfully impersonated by J. Farrell MacDonald and Harry Stubbs. Young Dick is played by David Manners on conventional lines. Last, but not least, is the admirable performance of Conway Tearle as the elder Richard. Throughout the attempts at self-sacrifice give this experienced actor splendid opportunities of which he avails himself. Especially is this the case when Phyllis is puzzled by his assertion that the letter was intended for him, and for the moment he sinks in her esteem.

**Production:** With the exception of the night club scenes, action takes place in luxurious interiors.

**Sound:** The voices are all remarkably distinct.

## "The Convict of Stamboul"

(Klangfilm Sound on Film.)

**Offered by:** Wardour. **Directed by:** G. Ucciky for Ufa. **Length:** 8,411 feet. **Release Date:** Not fixed. **Certificate:** A. **Type:** Drama, based on the novel "The Lady and the Oriental," by F. von Zobelwitz. **Cast:** Henry George, Betty Amann, Paul Horbiger.

**IN BRIEF:** The long-drawn-out, but interesting, matrimonial affairs of a likeable swaggering ruffian. Excellent acting. Artistic production.

**Suitability:** Good general booking.

**Selling Angles:** The story's originality, Henry George's character study and the heroine's attempted suicide.

**Plot:** Zezi, on being released from prison for smuggling, is ordered to leave the country. His incarceration has not lessened his craving for female society, but he finds his mistress false. A young girl, trying to sell vacuum-cleaners, calls at his home. Half-starved, she collapses. The blackleg's heart is touched, and he befriends her. Gratitude on her side develops to love. Though she takes the place of the false one, she urges the man to marry her. This he does, though he has a wife, from whom he is separated. She appears and threatens the bigamist. He buys her off with money and jewels, and a divorce is arranged. He reaches home in time to save the life of the girl he loves, who has attempted suicide. The couple prepare to leave the country.

**Comment:** The forceful personality of the star is this picture's chief asset. Henry George presents Zezi as a grossly vigorous and bumptious individual. But though he has a black record and a front of brass, when the girl appears and he falls under her influence his savage nature gradually changes, and the spectator's sympathetic interest is thoroughly aroused. The picture is long, but many incidents, trivial in themselves, are valuable in making this transformation understandable. The direction is excellent, and there are many dramatic episodes. A little humour is introduced by a manservant, a part cleverly played by Paul Horbiger. An undercurrent of pathos is present in the helplessness of the girl.

**Acting:** Though Henry George dominates the picture, Betty Amann has a good part as heroine, which she fills not only in a pleasing manner, but with emotional talent, especially towards the close after wife No. 1 has interviewed the girl and she recognises her position. A few minor characters are introduced, and all are well played.

**Production:** After the opening prison scene action takes place chiefly at a luxurious flat. The photography is excellent, and there are some bizarre effects when the heroine attempts suffocation.

## "Concentratin' Kid"

(Western Electric Sound on Film.)

**Offered by:** Universal. **Directed by:** Arthur Rosson. **Length:** 5,193 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Western drama. **Cast:** Hoot Gibson, Kathryn Crawford, James Mason.

**IN BRIEF:** A cowboy falls in love with a girl's voice over the radio, makes a bet he will marry her and wins. Cattle rustling episodes. Delightful exteriors and admirable photography. Good recording of elementary dialogue.

**Suitability:** A most acceptable booking where "Westerns" are appreciated.

**Selling Angles:** Star, story, romance.

**Plot:** A young rancher, in a moment of pique, bets his pal that he will marry the girl whose voice has thrilled him over the wireless. Chance brings the girl to a neighbouring township and everything goes swimmingly until she discovers the bet. During the girl's final appearance, however, a bunch of rustlers commence operations, the chief of whom kidnaps the girl. Single-handed the love-sick swain follows, routs the crooks, and wins the everlasting gratitude of the girl, to say nothing of the bet.

**Comment:** There is perhaps a touch of originality in the radio Romeo, but the long arm of coincidence has needed a considerable stretch to bring about the meeting of the two. However this may be, it will no doubt be overlooked by the Western fan who will revel in this latest Hoot Gibson special. The villain of the piece is there with amorous eyes on the one and only girl, plenty of hard riding and shooting, and a spectacular happy ending.

**Acting:** While Hoot Gibson hasn't many claims in the acting line, he certainly puts over the right stuff as a man of the saddle. Kathryn Crawford is good and the supporting cast adequate.

**Production:** All interiors are convincingly mounted and exteriors have been well chosen. Photography is first rate and reaches the pinnacle of perfection in a series of shots depicting the rustling of the cattle at sundown.

**Sound:** This is extremely good. The dialogue is clear and the effects all that are necessary.

## "A Devil With Women"

(Western Electric Sound on Film.)

**Offered by:** Fox. **Directed by:** Irving Cummings. **Length:** 5,660 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Comedy drama. **Cast:** Victor McLaglen, Mona Maris, Humphrey Bogart, Michael Vavitch.

**IN BRIEF:** Typical McLaglen offering. A soldier of fortune falls in love, but acts the gentleman on learning she loves another. Plenty of comedy touches and flirtations. Good direction and realistic atmosphere. Excellent recording.

**Suitability:** Good general booking.

**Selling Angles:** Star, story, comedy, hearty action.

**Plot:** Jerry Maxton, a captain in the army of a Central American State, is sent up country to capture Morloff, a bandit. This man, however, proves a bit too astute for him, and he, together with a friendly rival, Standish, are imprisoned. The two escape, and rescue from this same bandit a beautiful girl and her chaperone. Such gallantry the girl's father finds difficult to repay, but he is satisfied by offering the hand of the girl in marriage to Jerry. But she loves Standish, and during a fierce onslaught on the hacienda by the bandit's company, Jerry learns the truth, and after vanquishing the attacking force he decides to leave for China.

**Comment:** McLaglen seems fated to appear on the films as a soldier of fortune, and though he hands out plenty of good hearty stuff, this production bears many similarities to his earlier efforts for Fox. A considerable amount of comedy comes from his rivalry with Standish, with a girl as the bone of contention, though perhaps the best is his lightning dispatch of a trio of half-starved Mexicans entrusted with the care of the two ladies. Added to this is a welter of fast action and romantic episodes.

**Acting:** Victor McLaglen is, of course, the only one who really matters, and his performance far outshines any other member of the cast. As a cocksure officer in a fourth-rate army, full of bravado and conceit, his portrayal is exceedingly good. Mona Maris makes a charming ornamentation, and Bogart does well as Standish. Vavitch is convincing as Morloff the bandit.

**Production:** There is a realistic atmosphere in the wide vistas of Mexico, the dress of the people and the well-mounted interiors. The fight at the hacienda is splendidly staged.

**Sound:** Sound effects are good without being overdone, and the dialogue is well recorded.

## "Lawful Larceny"

(R.C.A. Sound on Film.)

**Offered by:** Ideal. **Directed by:** Lowell Sherman. **Length:** 6,327 feet. **Release Date:** Not fixed. **Certificate:** A. **Type:** Social drama, based on a stage play by Samuel Shipman. **Cast:** Bebe Daniels, Olive Tell, Lowell Sherman, Kenneth Thomson, Bert Roach.

**IN BRIEF:** Effective story of a resourceful wife who wins back her husband by becoming secretary to the woman who has fleeced her. Ingenious direction. Remarkable acting. Brilliant dialogue.

**Suitability:** For adults at good-class houses.

**Selling Angles:** The emotional acting of Bebe Daniels, the story's interest, with the insincerities and infidelities of the wealthy gamblers.

**Plot:** Dorsey confesses to his wife that he has been unfaithful and is a ruined man, being in the clutches of an unscrupulous woman who lives by gambling. In addition, she holds a note he is unable to meet. The broken-hearted wife leaves him, and under her maiden name obtains the position of secretary; the syren requiring a lady to entertain her aristocratic guests, play cards and flirt—but not with men reserved for herself. Though callous and mercenary she loves a cynical worldling who visits her rooms. When he shows interest in the secretary there is friction. Dorsey also appears, but is enjoined to silence by his wife. After leading on the cynic to propose, she gets possession of her employer's valuables, returns to her home, and reveals her identity. Ultimately husband and wife are reconciled.

**Comment:** This picture is noteworthy for much dialogue, clever acting and dramatic situations. If the conversation is superabundant and its moral tone dubious, it is certainly amusing; the acting of Bebe Daniels and Lowell Sherman is of a high order; while the opening scene between husband and wife, events at the gambling saloon, and the "lawful larceny" are absorbing. Therefore, though the story is in essence novelettish, interest bites hard from start to finish, and this in spite of the fact that the reunion of husband and wife is a foregone conclusion. A little humour is introduced by two docile husbands who doze while their wives are cheated at the card table by the adventurers.



**Acting :** Bebe Daniels gives a strong performance as the energetic wife, and in several scenes displays considerable emotional power. Next in importance is the delightful impersonation of the polished drawing cynic by Lowell Sherman. The husband is played by Kenneth Thomson; excellent in the opening scene already mentioned. The schemer for the love and cash of men is splendidly presented by Olive Tell.

**Production :** Action takes place in luxurious interiors.

**Sound :** The voices are distinct in every case.

## "Dassan"

(Fidelity Sound on Film.)

**Offered by :** Cherry Kearton Productions, 151, Wardour Street. **Produced by :** Cherry Kearton. **Length :** 6,300 feet. **Release Date :** Not fixed. **Certificate :** U. **Type :** Travel film.

**IN BRIEF :** A remarkably interesting study of Penguin life. Wonderful shots of hosts of these quaint birds. Plenty of comical touches and not a little pathos. Commentary by Kearton on facetious lines. Admirable glimpses of the wild denizens of the African jungle.

**Suitability :** An excellent offering of its type.

**Selling Angles :** Remarkable photography, humorous bearing of bird actors, shots of wild animals.

**The Film :** Kearton takes us to the island of Dassan, situated south of South Africa, and there one of the most remarkable sights ever screened opens up before us. Five million Jackass Penguins are said to live in an area 2½ miles by 1 mile, and a sight of what appears to be fully that number swarming down to the sea is truly remarkable. We follow their habits and peculiar little ways from the nest onwards, and to the student of nature these very human-like specimens will prove of absorbing interest. It is said that at a particular period of the year these birds trek northwards to warmer climes and we are permitted to accompany them, and be introduced to the variety of animal life met with on the African continent. These shots are particularly fine. Kearton accompanies the film with a spasmodic and facetious commentary in which he indulges in some puns which are almost bound to get the laughs.

## "Plunder"

(Western Electric on Film.)

**Offered by :** W. and F. **Directed by :** Tom Walls. **Length :** 7,300 feet approx. **Certificate :** U. **Release Date :** Not fixed. **Type :** Comedy. **Cast :** Ralph Lynn, Tom Walls, Winifred Shotter, Robertson Hare, Mary Brough.

**IN BRIEF :** Effective adaptation of the successful comedy from the Aldwych Theatre, brilliantly played by the original cast. A certain success with every class of audience.

**Suitability :** For any house.

**Selling Angles :** The names of Ralph Lynn and Tom Walls; the great reputation of the Aldwych comedies; the success of the film at the Gala Performance.

**Plot :** Fred Malone schemes to relieve Mrs. Hewlett of some valuable jewels and to carry out his plans induces D'Arcy Tuck to assist him in a burglary, ostensibly for the benefit of D'Arcy's fiancée, Joan Hewlett, Mrs. Hewlett's step-daughter, who has been superseded in her inheritance. D'Arcy thoroughly bungles the burglary, a hint of murder calls Scotland Yard to the scene, which all leads up to the cross-examination of D'Arcy by officials of the Yard, for which scene the play was obviously written.

**Comment :** A plot so slight as hardly to give opportunities to many of the brilliant company which interprets it, and rather unnecessarily introduces a suggestion of tragedy, has been so skilfully adapted and so adroitly directed with the object of leading up to one gloriously funny and most ingeniously contrived scene, that the result can be nothing but a popular success. Compared with previous films in which this company has appeared under the direction of Mr. Walls, "Plunder" must take a secondary place, but there is still enough in it to please greatly the average picture-goer.

**Acting :** The acting honours go to Ralph Lynn, whose perfect comic art is shown in the cross-examination scene, which is practically a monologue with interlocutory obligato. Mary Brough, with great art, contrives to make herself almost disagreeable. Tom Walls, playing with polished restraint, is content with his effective work as producer, and the celebrated Aldwych Company, as usual, shows its pre-eminence in perfect team work.

**Production :** The settings, including convincing interiors of Scotland Yard, are appropriate and effective in every way.

**Sound :** The recording is entirely satisfactory.

## "The Cat Creeps"

(Western Electric Sound on Film.)

**Offered by :** Universal. **Directed by :** Rupert Julian. **Length :** 6,707 feet. **Release Date :** Not fixed. **Certificate :** A. **Type :** Mystery melodrama. **Cast :** Helen Twelvetrees, Neil Hamilton, Lilyan Tashman, Montagu Love, Raymond Hackett, Jean Hersholt.

**IN BRIEF :** Sound and dialogue version of "Cat and the Canary." Story deals with plot to become beneficiary under a will by driving a girl insane. Well-mounted interiors, grotesquely made up villain and mysterious murder ensure thoroughly eerie atmosphere. Good direction and excellent acting. Unexpected and highly dramatic climax. Good dialogue. Well recorded.

**Suitability :** Good popular entertainment.

**Selling Angles :** Story, mystery, cast.

**Plot :** The wealth of Cyrus West is left to Annabelle West, but on condition that she is of sound mind. This fact is revealed by the lawyer at a midnight meeting of the relatives. The conditions are such that the whole assembly have to stay the night in the mysterious mansion, and immediately there commences a series of weird happenings. All these directly affect the young beneficiary. The lawyer mysteriously disappears while in her presence, to be found dead later, and jewels are clutched from her neck. By the intervention of her fiancé the plot is laid open to reveal that the man who is to benefit after her has endeavoured to create in her a state of mind which would not comply with the requirements of the will.

**Comment :** This story of a diabolical plot is lurid enough melodrama, and the director has managed to instil a sufficiency of weird and fantastic happenings to satisfy the masses. True, it is rather clap-trap stuff, with clutching, claw-like hands, dead persons falling from concealed panels and hand-to-hand encounters with mysteriously disguised individuals, but it nevertheless achieves its object. The ultimate end is at least well hidden, and the unmasking of the real culprit comes as a distinct surprise.

**Acting :** Helen Twelvetrees does well as the ill-used Annabelle, and good support comes from Raymond Hackett as her lover, and Neil Hamilton in the role of the guilty party. Lilyan Tashman is convincing as a very modern miss, but one who readily acknowledges she has nerves, and Blanche Frederici is excellent as the spiritualistic old servant who can't refrain from telling of the gruesome happenings which have taken place in the old house.

**Production :** The whole of the action takes place in various rooms of the house. All are well arranged and calculated to produce the maximum amount of mystery.

**Sound :** The sound effects, thunderstorms, howling wind and a variety of noises are quite adequate. Dialogue is clear.

## "Treason"

(Klangfilm on Disc.)

**Offered by :** Wardour Films. **Directed by :** Johannes Meyer. **Length :** 7,751 feet. **Certificate :** A. **Release Date :** Not fixed. **Type :** Russian melodrama. **Cast :** Gerda Maurus, Gustav Frohlich, Harry Hardt.

**IN BRIEF :** Sombre picture of Russian oppression and anarchy. Elaborate and artistic production, very well acted. The story has considerable dramatic interest but is unduly drawn out, and the ending is unconvincing.

**Suitability :** Effective item for good class halls where a silent picture is acceptable.

**Selling Angles :** The beauty and talent of Gerda Maurus; the acting of Gustav Frohlich and strong company; the elaborate settings.

**Plot :** The Countess Vera Starshenski becomes involved in an anarchist plot to assassinate a Russian Grand Duke on his state entry into Warsaw. At the last moment her courage fails, and after the ineffective explosion of a bomb Vera escapes by mingling with the flying crowd. She takes refuge in the room of Vassili Gurnai, a poor young student, and though the house is searched by the police, Vassili manages to allay their suspicions. The two fall in love and Vera makes an appointment to meet at Zurich in a month's time. In the meantime, Vassili is visited by the police and questioned about the woman to whom he gave shelter. For his refusal to give information he is sent to Siberia and Vera waits in vain at Zurich. Prince Stolin, a persistent suitor for Vera's hand, learns of this love affair, and tells Vera that if she will marry him he will secure Vassili's pardon. She consents and he shows her a letter which he writes to the Governor of the prison, but he treacherously adds a post-script directing that Vassili should be shot in attempting to escape. This note falls into Vassili's hands and he is persuaded that Vera is plotting his death. He manages to escape and returns to Warsaw determined on revenge. The lovers meet in his old room and Vera has little difficulty in convincing Vassili that she loves him alone.

**Comment :** This is fairly effective melodrama of a somewhat old-fashioned type, of the kind when calculated vice was personified by the Russian aristocracy and persecuted virtue suffered in the underground meeting places of high-minded bomb throwers and inspired assassins. It is richly illustrated with the military pageantry of the despicable oppressors and remarkably well played, not only by a very beautiful heroine and noble-minded if rather indecisive hero, but particularly by the representatives of aristocratic villainy who realise that they have the best acting part. The story is unduly protracted by unnecessary episodes, an instance being a frustrated attempt at escape by the hero which has no dramatic significance and weakens the effect of his successful escape later on. There is also a scene where the hero makes a long statement to a fellow prisoner which could only be effective in a talking picture, as it is not till some time later that the spectator learns the matter of which he speaks. As a non-dialogue picture it lacks dramatic action but will satisfy many by its picturesque settings and the beauty and charm of the heroine.

**Acting :** The great beauty and charm of Gerda Maurus as Vera is enough to condone some weakness in the story and ensure sympathetic appreciation from her audience. She is well supported by that sterling actor Gustav Frohlich, who makes an indefinite character human and convincing. Harry Hardt gives a most polished and effective performance of Count Stolin, and every minor part is admirably played.

**Production :** The settings and uniforms convey an air of great distinction and the photography is excellent.

**Sound :** Confused mob cries and incidental music might be better rendered by an effective orchestra.



## Short Features

"**HOLD THE BABY.**" (P.D.C.) R.C.A. sound on film and disc. Sound Comedy. Length: 1,624 feet. Release: February 2, 1931. Certificate: U. The tribulations of a silly-billy who attempts to amuse his sister-in-law's baby. The yells and facial expression of the little one will please at many houses.

"**GLIDING.**" (P.D.C.) R.C.A. on film and disc. Grantland Rice Sound Sportlight. Length: 850 feet. Release: April 27, 1931. Certificate: U. An extremely interesting demonstration and description by two speakers of this important development in flying. Good for any house.

"**ONE NUTTY NIGHT.**" (P.D.C.) R.C.A. on film and disc. Sound Comedy. Length: 1,832 feet. Release: January 26, 1931. Certificate: U. The ridiculous antics of two acrobatic detectives who visit a lonely house and capture a madman. Much clever burlesque work. Strong juvenile appeal.

"**SKI HIGH FROLICS.**" (P.D.C.) R.C.A. on film and disc. Grantland Rice Sound Sportlight. Length: 769 feet. Release: April 13, 1931. Certificate: U. A company of light-hearted young people ascend Pike's Peak, Colorado, some by donkey riding, others by the mountain railway. A pleasing and well-photographed scenic.

"**SELF-DEFENCE.**" (P.D.C.) R.C.A. on film and disc. Grantland Rice Sound Sportlight. Length: 893 feet. Release: May 11, 1931. Certificate: U. Youthful boxers give demonstrations while training and in the ring. A speaker dwells eloquently on the value of the sport. Juvenile appeal.

"**FROZEN FROLICS.**" (P.D.C.) R.C.A. on film and disc. Aesop's Fable Sound Cartoon. Length: 661 feet. Release: July 13, 1931. Certificate: U. Explorers encounter amazing adventures in regions of snow and ice, while penguins and other funniosities delight with dancing. Exhilarating and tuneful.

"**LOVE THAT KILLS.**" (P.D.C.) R.C.A. on film and disc. Vagabond Adventure Series. Length: 915 feet. Release: December 15, 1930. Certificate: U. Finely photographed glimpses of a Malay village built on piles over a brimming river, fishing in the swamps, tapping rubber trees, and a love tragedy before an enormous statue of Buddha.

"**HAWAIIAN ROMANCE.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 990 feet. Certificate: U. Release: Approx. January, 1931. Holua Hawaiians in a colourful, though pointless, scene, providing a background for languorous Southern music. May attract as an atmosphere novelty.

"**BOY WANTED.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 851 feet. Certificate: U. Release: January, 1931, approx. Joe Phillips plays the part of a newly engaged restaurant assistant in this comedy number. The humour is, however, a little overdrawn and not very convincing.

"**A CONTINENTAL EVENING.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 1,000 feet. Certificate: U. Release: January, 1931, approx. Fay Marbe uses the opportunity to put over popular numbers in English, French and German. She has a happy manner and succeeds in getting her personality beyond the limitations of the screen. This short should get over in almost any programme.

"**DO IT NOW!**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 925 feet. Certificate: U. Release: January, 1931, approx. Gladys Clark and Henry Bergman, Jewish comedians, meet outside the church, where the lady has been left stranded in her bridal robes. The occasion demands considerable back-chat and a song, "What You Going to Do—Do Now?" Of limited appeal.

"**ON THE LEVEE.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 615 feet. Certificate: U. Release: January, 1931, approx. Jules Bledsoe, a coloured singer (who appeared in Ziegfeld's "Show Boat"), proves himself in excellent voice, and is supported by an adequate background. Acceptable in most halls.

"**PARLOUR PEST.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 812 feet. Certificate: U. Release: January, 1931, approx. Boyce Coombes and Walter Fenner. Boyce Coombes has the lion's share of this short, in the part of a society bore. His facial expression in monologue and an amusing sneezing song are both good. An acceptable booking, if only for the fact that the voices are almost English.

"**RADIA-TORS.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 875 feet. Certificate: U. Release: January, 1931, approx. The U-tica Jubilee Singers, a negro quartet, give a good display of harmony, followed by a massed chorus singing a spiritual. Would be accepted by impartial audiences.

"**SNAPPY CO-EDS.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 807 feet. Certificate: U. Release: January, 1931, approx. Nan Blackstone sings some hot numbers to her college girl-friends, but

her manner is boisterous and her humour crude. Not recommended for critical halls.

"**SPIKE SPEAKS.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 965 feet. Certificate: U. Release: January, 1931, approx. Frank Moulan is assisted by Bertram Peacock, Frank Croxton and Jospen Barry in a prison scene which forms a background for a series of humorous song numbers. Popular halls will like this one.

"**STAGE DOOR PEST.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 960 feet. Certificate: U. Release: January, 1931, approx. Boyce Coombes gives a performance similar to that in "Parlour Pest," and equally as good. It is also a quite useful offering.

"**A DAY OF A MAN OF AFFAIRS.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 1,135 feet. Certificate: U. Release: January, 1931, approx. This is an imaginative piece of work, unfolding the story of a man's philandering, ending at the altar. The dialogue is sung throughout, the cast including Arthur Campbell, Maurice Holland and Ethel Dalton. Useful as a light filler.

"**JAIL HOUSE BLUES.**" (W. and F.) (Victor Gem.) W.E. on disc. Length: 900 feet. Certificate: U. Release: January, 1931, approx. Two negroes in jail indulge in back-chat with each other and a warder, and Mamie Smith, a coloured singer, joins in. As the dialogue is almost inaudible there is little to appeal in this reel.

"**KID THE KIDDER.**" (P.D.C.) R.C.A. on film and disc. Length: 1,936 feet. Release: February 9, 1931. Certificate: U. A campus story in which a swollen-headed youth gets the laugh on those who teach him a lesson. Good popular fare.

"**DUDE RANCHING.**" (P.D.C.) R.C.A. on film and disc. Length: 828 feet. Release: May 25, 1931. A Grantland Rice Sound Sportlight. Delightful scenery in a picture of a girl's encampment on a ranch in Wyoming. Shots of bucking bronchos and occasional fireside songs make this a popular featurette.

"**COBB GOES FISHING.**" (P.D.C.) Grantland Rice. R.C.A. on film and disc. Length: 852 feet. Release: June 8, 1931. This is of rather limited appeal, most of the footage being taken up with a dissertation on the qualities of fishing as a hobby.

"**FARM FOOLERY.**" (P.D.C.) Aesop's Fable. R.C.A. on film and disc. Length: 724 feet. Release: July 27, 1931. This number fully maintains the quality of the series. Good fill-up for most halls.

"**THE EBONY SHRINE.**" (P.D.C.) Vagabond Adventure. R.C.A. on film and disc. Length: 935 feet. Release: December 29, 1930. Tom Terriss takes us to Guatemala, in Central America, amid the ruins of Spanish temples, and reveals something of their past splendour. Better-class audiences will find this distinctly interesting.

"**SATAN'S FURY.**" (P.D.C.) Vagabond Adventure. R.C.A. on film and disc. Length: 953 feet. Release: January 12, 1931. Accompanied by a rather melodramatic commentary, Terriss unfolds an adventure among the hot springs of New Zealand. These remarkable pictures should interest anywhere.

"**DISCONTENTED COWBOYS**" (Universal). Comedy. Length: 1,743 feet. Release: March 16, 1931. Certificate: U. The now well-known comedy team, Charles Murray and George Sidney, as two city men who proceed to a farm for rest. They start off badly with a wild motor ride, but worse is to come from a tyrannous farm foreman. Good popular fare.

"**GO TO BLAZES**" (Universal). Comedy. Length: 1,731 feet. Release: February 16, 1931. Certificate: U. As a couple of would-be firemen, Murray and Sidney excel in the tomfoolery line. To enable a young fireman to attend a sports meeting they take charge of the station, and manage to create fires rather than prevent them. Their attempts to extinguish a fire and to save life will more than satisfy any audience.

"**THE FOWL BALL**" (Universal). Oswald Cartoon. Length: 597 feet. Release: Not fixed. Certificate: U. This is a specially clever number of this series, and besides the inimitable rabbit, depicts a frog orchestra, each member of which finds its way inside a weird and wonderful waterfowl. Quite entertaining.

"**HAPPY SALESMEN**" (Universal). Oswald Cartoon. Length: 486 feet. Release: Not fixed. Certificate: U. Oswald has a hectic time in a musical instrument shop and manages to dispose of the contents. Fair average entertainment.

"**THE FRESHMAN'S GOAT.**" (Ideal Talkcomedy). Length: 1,787 feet. Release: Not fixed. Certificate: U. Ray Cooke, Marion Shockley. Diverting proceedings of a crowd of excitable and boisterous young people, who on returning to a co-ed. college dispute for the ownership of a goat, and settle the matter by a strenuous cross-country motor race. A picture full of laughs for the multitude.

# 65 PUBLICATIONS for 10/6

APPLY TO "THE BIOSCOPE"  
FOR FULL PARTICULARS



# At the C.E.A. Meetings

## What the Branches are Saying and Doing

### Sussex Approves Booking Inquiry

Further complaints as to the alleged failure of certain renters to carry out their promises in regard to guarantees and disc charges were made at the monthly meeting of the Sussex Branch of the C.E.A. on Tuesday. J. VAN KOERT presided over a good attendance.

It was stated that an adjustment had been made in the case of a member of the Branch who, at the previous meeting, stated that he had been called upon to pay a guarantee although a promise had been made to the contrary, but the CHAIRMAN said the position was altogether unsatisfactory. He thought the General Council should take up the matter very strongly. Two firms who were supposed to be on the "White List" were still insisting upon guarantees, and a definite ruling should be asked for by the C.E.A.

On the motion of the CHAIRMAN it was decided to ask the General Council to approach Warner Bros. and First National for a statement as to their policy with regard to guarantees.

#### Booking Charges Inquiry

A letter was received from the General Secretary calling attention to the decision of the General Council to appoint a committee to inquire into the question of booking charges, particularly for small halls.

RANDOLPH RICHARDS said he hoped small exhibitors would fill in the form which was being sent out so that the committee would have some data upon which to work. The information would be absolutely secret, and the committee carrying out the investigations would not even have the names of the theatres before them.

The CHAIRMAN: "There is no secrecy to-day. We are only one degree below the tied public-house!"

RANDOLPH RICHARDS said there was frequently a cry that the C.E.A. never helped the small man. Here was a chance for the small man to avail himself of help which he obviously could not get without some power behind him.

#### Sunday Charity Shows

RANDOLPH RICHARDS, reporting upon the meeting of the General Council, called attention to an appeal being issued on behalf of the Trade Benevolent Fund.

The opinion was generally expressed that local Councils would accede to a request for Sunday opening in those areas where it was not already in vogue if the performances were on behalf of charity, and the members present agreed to a proposal by the CHAIRMAN that a special effort should be made.

It was decided to circularise the hall not represented at the meeting, and to form a small committee to carry out the necessary arrangements.

### Unlicensed Children's Shows at Portsmouth

The troubles of small exhibitors and the conditions under which children's performances were being given at unlicensed halls, formed the two principal topics of discussion at the monthly meeting of Portsmouth Branch. The chairman (H. J. Cook) presided.

#### Children Under 16

In a letter from the Northern Branch reference was made to the resolution of Liverpool justices that in future children under 16 should not be admitted to the performances of "A" films, even though accompanied by a parent or bona fide guardian, and

the Branch asked for information as to the rule in other areas, adding that they had instructed their solicitor to apply for a mandamus. The secretary (A. DANIELS) stated that he had informed the Branch that the local regulation only applied to children unaccompanied by an adult.

#### Small Halls' Expenses

In connection with the inquiry being made by the C.E.A. into the position of the small halls, which have been asked to furnish a return of their expenses and standing charges, receipts, etc., a circular was received from the general secretary in which he stated that the General Council had paid special attention to the difficult position in which the smaller exhibitors found themselves, owing to increased film rentals and also the cost of apparatus consequent upon the introduction of talking pictures. The seriousness of the situation was fully appreciated, and one or two leading renters at least were prepared to discuss ways and means of maintaining the smaller halls in business. An assurance was also given in regard to the information asked for, which was confined to halls whose takings do not exceed £150 a week, that in no case would the name of any member or his cinema be disclosed, even to members of the committee.

A. F. S. ADAMS was of opinion that the figure of £150 was rather low, and suggested that it would be more beneficial if it was placed at £200.

The SECRETARY explained that £150 should be taken as the average, and it was added by GORDON PANNELL that the idea was that only those under £150 wanted help.

Mr. ADAMS, however, urged that the expenses of the halls taking £200 were in many cases as heavy as those of some of the larger halls.

The SECRETARY said he thought the committee appointed by the General Council proposed to try and get the renters to provide a complete programme at an all-in figure for the smaller halls, and he believed that the information being sought would be very helpful.

#### Sunday Performances

Attention was drawn by the SECRETARY to the recommendation of the General Council that Branches should give sympathetic consideration to requests to support the Cinematograph Trade Benevolent Fund, particularly by means of Sunday performances.

J. HOLLAND referred to the fact that a new hostel for boys had recently been opened in Portsmouth, and said that he had received a letter signed by, among others, the Bishop of Portsmouth and the Lord Mayor asking whether he would be prepared to give a donation to the hostel, provide a bed, or give a Sunday performance.

Several members said they were quite willing to give a Sunday performance and divide the proceeds between the hostel and the Cinematograph Trade Benevolent Fund, and it was eventually decided to submit an application to the City Council on these lines, with a copy of the letter referred to.

#### Children's Shows

F. B. B. BLAKE produced a cutting from a local newspaper drawing attention to a new experiment by the Entertainment Committee of the Portsmouth Welfare Association for the Young, who were now giving cinema shows for children in place of cinema lectures as hitherto, leaving the films, by their captions, to speak for themselves. It was mentioned that "Mickey Mouse" was among the films shown, and that hundreds of children had to be turned away. Mr. Blake pointed out that these shows were being given at the Oddfellows' Hall and St. Peter's Institute, and he questioned whether these places had a cinema-

tograph licence and whether they conformed to all the regulations laid down for the cinemas.

Mr. HOLLAND added that the Oddfellows' Hall was built over shops, the performances being given upstairs. In his opinion, it was not suitable for children's entertainments of this character, and if inflammable films were used, the regulations ought to be complied with. He also questioned whether a skilled projectionist was employed.

The CHAIRMAN expressed considerable concern as to the possibilities of another Paisley disaster, and Mr. BLAKE commented that if anything did happen it was the cinemas which would get the blame.

The SECRETARY was instructed to get into communication with the Town Clerk on the matter.

### Light Meeting at Birmingham

A general meeting of the Birmingham Branch was held on Friday, October 31st. HARRY DEVVEY, in the chair, was supported by 21 members.

Councillor E. HEWITSON reported upon the last Council meeting.

#### Annual Licensing Day

Members were reminded that the annual Licensing Session would be held on Monday. Councillor Harold Roberts had been instructed to apply for the renewal of the licences, and it was agreed that he should comment upon the work of the Technical Committee, to which reference would be made by the Chairman, also that he be asked to comment upon the increasing number of licences being granted, and to refer generally to the question of Sunday opening, mentioning the anomaly of Smethwick and Castle Bromwich being adjacent to Birmingham.

#### Technical Committee

A. W. ROGERS reported the position with regard to the work of the Technical Committee, stating that two more houses had joined the scheme, making 42 in all, and expressed the hope that more members would join and support the efforts of the Committee.

Two new inspectors had been engaged outside the industry and were doing the work satisfactorily, and he commented on the fact that, whereas there were 22 fires reported in the previous year, for the 10 months of this year only 10 had been reported, many of these being very trivial.

It was agreed that, with regard to the previous inspectors, who had done their work remarkably well, the Branch confirm the thanks of the Technical Committee, which had been conveyed to them.

#### Short Film

Suggestion was made that a short film should be made to be used in view of a breakdown of the apparatus, to explain the cause thereof, which the members should show periodically on their screens. The suggestion was approved, and it was agreed to ask W. East Smith, of the Grange, to be good enough to make the necessary arrangements and to draft the wording.

#### Electrical Charges

Members were reminded of the new rate for current which had been arranged with the Birmingham Electric Supply Department, and were advised, if they had not done so, to sign the agreement as soon as possible, as the new rates were proving beneficial to the members.

# PDC FOR THE BEST SHORTS



# News from the Territories

From "The Bioscope's" Special Representatives

## Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

D. C. Williamson, chairman of the Liverpool E.T.U. Strike Committee, announced on Friday that the cinema dispute on Merseyside was not necessarily at an end, but was at the moment in abeyance.

### F.N.P. Carnival Ball

First National-Pathé, Ltd., Manchester, are to hold a carnival ball at the Plaza Ballroom, Manchester, on November 28th. Dancing will be from 8 p.m. to 2 a.m., and prizes will be awarded for the best fancy dress costumes. There will also be a cabaret act. Bert Bushell, F.N.P.'s Manchester branch manager, is organising the function. Tickets are 4s. each, including refreshments.

### Liverpool's Clean Bill

"No complaints have been received from the police or any member of the public as to the character of the films shown at any of the cinemas during the last 12 months," states the annual report of the Theatres and Public Entertainments Committee of the Liverpool Justices. During the year plans for the erection of six new cinemas have been approved. The number of places licensed by the City Justices for public entertainment is as follows:—

Theatres, 14 (13 theatres also hold music-hall licences, 8 have in addition a cinematograph licence); premises holding cinematograph licences and used regularly as cinemas, 68 (of these 2 hold music-hall licences, 31 have licences for dancing, music and singing and 35 have licences for music and singing); premises holding cinematograph licences for occasional exhibitions, 2; premises licensed for dancing, music, singing or other public entertainment of the like kind (other than music halls), 156.

### Late Converts to "Talkies"

Two Lancashire cinemas, the Empire, Bury, and the Alliance, Wigan, commenced showing talking pictures over the British Acoustic system last week. The Empire is one of the theatres of Red Rose Cinemas, Ltd., of which I. Jacobsen is the principal.

### Remembrance Day at the Cinemas

Alderman Edwin Haigh and Jack Haigh, of Liverpool, have put in many hours' work in an endeavour to make the sale of Flanders poppies at the cinemas an independent effort on the part of the trade. Last week, father and son visited all the Liverpool cinemas to make arrangements for the sale of the poppies by the cinema staffs.

### Wide Screen for Universal Theatre

The New Oxford Theatre, Manchester, is now equipped with the Hall Giant Expanding Screen, by means of which a picture 32 ft. by 24 ft. can

be shown, compared with 20 ft. 6 ins. by 15 ft. on the old screen. The size of the picture can be varied by means of control switches in the operating box.

### Sunday Show for Colwyn Bay

In giving permission for the Cosy Cinema to be used for a Sunday evening performance in aid of the Earl Haig Fund, the Colwyn Bay magistrates let it be known that the decision must not be taken as a precedent. "This is not the thin end of the wedge for Sunday opening," replied Mr. Osborn, for the Cambria and Border Cinemas, Ltd., "for the proprietors of the cinema are not eager to open seven days a week."

### Sunlight Film

British Instructional Films are at work on a complete film of Port Sunlight.

## Birmingham and Midlands

(Representative: O. Ford-Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

The whole of the renting organisations in the Birmingham district have agreed to supply free programmes in connection with the suggested special Sunday concerts which, it is understood, will take place during a period extending from January to May, the proceeds of which are to go to the Benevolent Fund. This feature last year proved financially helpful to the Fund, and it is hoped that proprietors who have not as yet communicated the date of their particular show to F. R. Dace, secretary, will do so, as an early notification will considerably facilitate the renters' work in providing the programmes.

### Technical Committee

Forty-two cinemas have joined the Technical Committee scheme which was commenced last year by the C.E.A., and it is interesting to note that, whereas last year 22 fires were reported, so far for the present year there have only been ten, some of which, it is understood, were of only a trivial nature.

### Christmas Tree Fund

Collections in Birmingham cinemas for "The Mail Christmas Tree Fund" (an organisation which provides for Birmingham's poor at Christmas) will this year be taken on December 4th, 5th and 6th. Lewin Samuel has undertaken to supervise the distribution of the collection boxes, as in former years.

### Hospital Sunday's £3,157

Collections from the Cinema Hospital Sunday effort have this year so far brought in £3,157, and it is hoped that other amounts outstanding will advance this sum to the total of £3,500 originally aimed at.

### Trade Show at the Forum

The first trade show at the Forum, which opened during the past week-end, took place on Tuesday last, when Wardour Films showed to Midland exhibitors their film "Compromising Daphne." All present were favourably impressed with the very fine acoustics appertaining to this hall.

### Challenge to Exhibitors

I have been requested to offer a challenge to the exhibiting side of the trade to a football match against the renting section. On the renting side it is suggested that the team shall be confined to the renting managers and representatives, whilst on the exhibiting side it shall be confined solely to the exhibitors. Managers desirous of accepting this challenge are asked to get in touch with Vic Smith at the local office of Universal Pictures.

### Ballroom for Brookville, Coventry

A. N. Colburn, manager of the Brookville Theatre, Coventry, writes to the effect that the new ballroom extension has been completed and was opened on Saturday last.

### Operators Do Not Want Strike

The Cinema Operators' Branch of the Electrical Trades Union reported at their meeting in Birmingham that the impression had been made that the only action they desired to take against the C.E.A. was to strike. The Secretary (Councillor W. Lewis) said they were anxious for the public to know that this was not true, and what they wished for was to meet the representatives of the Association and discuss the position. They were awaiting a further letter from the C.E.A. before deciding on any further action.

### Late Start Trade Shows

There have been many complaints of late regarding the difference between the advertised time of commencement of Birmingham trade shows and the actual time of starting. During the past week instances have been cited where the show has been delayed 25 minutes and 28 minutes, much to the annoyance of exhibitors who have travelled from Coventry and other outlying areas. I pass this complaint on to renters for their consideration. Some little time back renters insisted on the doors being closed at the time of commencing the show, and the exhibitor finding himself on the wrong side of the door was left in the cold. The result was that there was a general endeavour to arrive on time, but the prolonged delays of the past week or so will do much to induce them to revert to the old method.

### Ideal Cinema To Reopen

The Ideal Cinema, King's Heath, which has been closed down for a period for the installation of Western Electric apparatus, alterations and reconditioning, will reopen at the end of the present month.



A group of revellers at the Birmingham Cinema Carnival at the Edgbaston Assembly Rooms. In the picture are many prominent exhibitors, including Messrs. Frewin, Buckley, Hewitson, C. Brettal, J. Rutter, Lewin P. Samuels, Wally Roberts, and A. G. May



### The Threat That Failed

To protest against an application for a licence for a Sunday cinema performance on Armistice Sunday in aid of the funds of the British Legion, Atherstone clergy announced their intention of appearing in person before the local magistrates. They did not appear, however, and, as there was no other objection, the application was granted.

### The Cinema Carnival

Over 500 enthusiastic participants thronged the Edgbaston Assembly Rooms on Tuesday evening, the occasion being the Cinema Ball and Carnival under the auspices of the Birmingham and Midland Cinematograph Trade Benevolent Fund. Dancing continued until the early hours of the morning. There were numerous interludes, notably a grand fancy dress parade and a lucky dip made by Donald Calthrop, the well-known British film star, who also assisted in the judging and distribution of the prizes for the best costumes. The "Midway Rhythm," the latest dance step, was demonstrated, whilst an exhibition of eccentric dancing was given by Al Fields, with Keppy's Esmeralda Dance Orchestra in attendance. A. M. Anderson officiated as M.C., whilst the general organisation was in the capable hands of F. R. Dace, Chas. Sanders and Lewin P. Samuels.

### Those Unofficial Censors

During the past week a party of three—one man with two lady friends—has been visiting a number of Birmingham and district theatres, purporting to represent an organisation for the furtherance of film censorship. At one house where they arrived, upon request for free admission they were referred to the manager, who in a short conversation could obtain no satisfaction as to what organisation they represented, whilst later they admitted that they were not conversant with the difference between an A or a U censor's certificates. It would be interesting to know if these persons were the true representatives of either the Cinema Inquiry Committee or the Adult School Organisation, who are appointing themselves unofficial censors of Birmingham's film exhibitions.

Another instance is of an old lady of mature years, who admits of not visiting a cinema for several years, who has been calling upon householders to sign a petition for the suppression of a certain film, because she was informed it was not all that it should be! Whilst every exhibitor is always ready and anxious to assist those with a legitimate claim to the censorship of entertainments, the time is fast approaching when drastic steps should be taken against such imposters and busybodies.

### Birmingham Film Society

The main object of the Birmingham Film Society, now being formed, is stated to be "to study the cinema as an art by showing the best films of all nations." The general secretary, S. G. Hawes, of Hockley Heath, states that a cinema is available for the society's use, and that programmes will be carried out on alternative evenings, if the licence, which is to be applied for, is obtained. "Our future depends upon the success of the application," he said, "so, until we get the licence, we are making no general appeal for members, though the provisional committee is getting into touch with people likely to be interested. We hope to begin by showing revivals of first-class old films, selected solely on their artistic, technical or human-interest value. Many of the pictures ranking high on one or all of these counts are judged by exhibitors to have no box-office pull. The purpose of our society will be to give Birmingham people the chance of viewing some of the best films of to-day and yesterday."

### Inquiry Committee's Criticisms

At a meeting of the Birmingham Cinema Inquiry Committee on Friday, present-day films were the subject of much criticism, many being described as warped and untrue to life. F. J. Hickinbotham, presiding, explained that the primary object of the meeting was to draw attention to a petition recording a strong protest against the harmful and undesirable nature of many of the films shown in picture houses, and urging the Home Secretary to appoint a Committee of Inquiry into the matter with the least possible delay. They wished to focus public opinion upon this matter, because they were seriously disturbed about the effect some of these films had not only on young children, but on

adolescents as well. They were not asking for State Censorship, but for a full Government inquiry. We are agreed some of the films are indecent, and think that is a word that is not in any way too strong.

Dr. Newsholme, Birmingham Medical Officer of Health, said that undoubtedly the cinema industry had been of benefit to a large number of people of mature mind, by making a substantial contribution to art, drama, pictorial beauty and adventure. Unfortunately, however, to those who were not of mature mind, there were three blemishes in many of the films—a false perspective, obsession of sex and sensationalism. He condemned the posters which exaggerated certain scenes in the films; they had the appearance of exploiting the low curiosity of the public mind.

Sidney K. Lewis, manager of the Imperial Cinema, Moseley Road, said they were anxious to show the best that could be obtained, but the cinemas were commercial concerns, and they had got to show what the public demanded.

Councillor MacDonald said the picture drawn that night was greatly exaggerated, not from insincerity on the part of the speakers, but because they were not conversant with the films. What had been said was not only a reflection on the Censorship, but also on the Entertainments Committee of the Justices, who, he thought, would see no harm came to the children.

W. Gavazzi King (London) said that in 1917 he was a member of a Commission appointed to inquire into the question under discussion. That Commission's findings had, apparently, been of no avail if the circumstances were such as disclosed in that meeting.

Councillor Dempster said that from his experience the deduction to which the speakers had attempted to lead the meeting was non-existent. He did not think they could possibly have the right to dictate to the public what they should do and see.

## Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

The advent of trade shows during the afternoons in Newcastle is proving a very popular innovation. Last Friday there was a good representation of trade members at the Gaiety, when Universal screened the first six chapters of their serial "Indians are Coming." So far the Gaiety is the only cinema in the city where this experiment has been tried. There is no doubt that the idea is proving of benefit to those exhibitors who come into the city from outlying districts, allowing them to view two trade shows during the day instead of one only.

### Annual Benefit

Teddy Edwards, the popular manager of the Coliseum, Morpeth, is to receive his fourth annual benefit to-night (Wednesday). By the kind permission of the directors of the theatre he has arranged a bumper programme for the occasion, which includes the special engagement of an orchestra for the evening and half-a-dozen variety acts. As a special attraction Teddy has introduced a rather unique competition for the ladies, and is offering a prize of £1 to the young lady between 16 and 21 with the longest head of hair. By last week-end all seats were booked.

### Death in Cinema

Whilst the evening performance was in progress at the Scala Cinema, Gateshead, last Wednesday, a woman in the audience had a sudden seizure and died shortly afterwards. Attendants who saw the woman collapse, found on carrying her to the entrance that she was beyond aid. The incident occurred so suddenly that the audience was unaware that anything untoward had happened.

### Nearly a Big Fire

What might have resulted in a disastrous fire but was fortunately discovered in time at the King's Theatre, Pelton, Co. Durham, on Thursday morning, was believed to have been caused by a patron having carelessly thrown a lighted cigarette end on to one of the seats. The seat had apparently been smouldering all night, for on the arrival of the painters, who were redecorating the place, they were met by dense clouds of smoke on opening the doors. The fresh air fanned the smouldering parts into a flame, which shot up from a seat at the back of the gallery near the operating box. The prompt action of

one of the painters, who seized a fire extinguisher and quickly put out the flames, undoubtedly averted a big blaze.

### A Pledge Redeemed!

Fred Morrison, the well-known member of the Northern Branch C.E.A., astounded his acquaintances the other day by pulling a packet out of his pocket containing half-a-dozen military medals. These, it transpired, belonged to a time-expired soldier who, in view of the approach of Armistice Day, had begged Mr. Morrison to redeem his medals from pawn, so that he could wear them for the occasion. With his usual generosity and kindness, Mr. Morrison had acquiesced, and to see that the money went to the proper quarter he took his place amongst a motley crowd of "pledgers" and "redeemers" and interviewed "Uncle."

### P.D.C.'s New Branch Chief

Chatting with George Jay, who has recently taken over command of P.D.C.'s Northern branch, the other day, I gathered that he likes the Northern territory very much. He is very pleased with the reception exhibitors gave him, a newcomer to the North, and intimated that he was doing very good business, especially with his shorts.

### More "Talkie" Halls

The Albert Hall, Dunston-on-Tyne, is being equipped with B.T.-H. apparatus, and the Palace, Haswell, Co. Durham, is also having a B.T.-H. set installed. It is expected that both halls will open with "talkies" next month. As far as Newcastle is concerned there only remain about four cinemas where "talkies" have not as yet been adopted. The latest conversion in the city is the West Jesmond Picture House, where Western Electric apparatus has been installed. Two more halls on the circuit controlled by Stanley Rogers are being wired with B.T.P., the Empire, Blaydon, Co. Durham, and the Corona, Felling-on-Tyne. The Hippodrome, Thornley, is being converted to a "talkie" cinema, and is expected to be ready on November 17th.

### Morning Opening Application Fails

Last Friday an application was made to the Gateshead magistrates for permission to open the Scala Cinema, Gateshead—a Gaumont-British house—on Saturday morning next, at 10 a.m., for the purpose of showing "The Love Parade," to meet the public demand.

Opposition was put forward by the Chief Constable of Gateshead, who said that if a cinema remained open from 10 o'clock in the morning until 11 o'clock at night, he considered it was not in the interests of the public health. He added that the cinemas in the town were conducted on orderly lines and instructions were always carried out. From a strictly police point of view, however, he had no objection to the extension.

The application was refused.

## Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

Clarence H. Hurst, general manager of the Majestic, arranged to hold morning matinees, opening at 11 o'clock, of "Journey's End" during this week. Trade shows are already booked on Tuesday, Wednesday and Friday, and so the house can only open to the public at 11 on the other three days.

### Lupino Lane in Leeds

The cinema ball and fancy dress carnival held at the Majestic ballroom on Wednesday was a great success, and as a result something like £200 will be handed over to Jewish charities in the city. Lupino Lane and his wife, Violet Blythe, were present; Lupino judged the fancy dresses, among which were many film characterisations, and Mrs. Lane presented the prizes.

Lupino has long regarded Leeds as his "other home," and it is not surprising that he has become associated with a new film producing venture in this country, with which S. Bodlender, of Leeds and Harrogate, is connected.

### Christmas Day Pictures

Leeds Watch Committee recommend that permission be granted for picture houses to open on Christmas Day from 12 noon to 10.30 p.m., subject to the Chief Constable being satisfied that the films to be shown are suitable, and also



that permission be granted for skating rinks to be open during the same hours.

### Deaf People and "Talkies"

A scheme is on foot in Leeds to provide deaf people with special performances of silent pictures. A. W. Taylor, superintendent of the Leeds Deaf and Dumb Institution, is seriously considering the question of a small cinematograph projector for use in the Institution, and there is some likelihood that a big room at the Institution in Albion Street will eventually be used as a private picture theatre.

## Sheffield and District

(Representative George W. Hopkinson, 42, Broomfield Grove, Rotherham)

Despite statements which have been published to the contrary, it is not the intention of the Sheffield City Council to compete in any way with existing cinema proprietors in the city when the new Sheffield City Hall is completed.

This assurance was forthcoming from Alderman A. J. Bailey, Chairman of the City Hall Committee. The simple facts are that the Committee has approved a suggestion that the architect be asked to make provision for cinematograph performances in the large hall, it having been pointed out to the Committee that there are some very valuable films which can only be exhibited if large attendances can be secured, and that the existing halls in the city are too small for the purpose.

Alderman A. J. Bailey points out that the hall is simply to be equipped with the necessary apparatus, on the same lines as any other large modern hall. Referring to the mention of valuable films, Alderman Bailey added that, although he agreed that there might be such pictures in the future, he did not know of any at the moment.

## Irish Free State

(From a Special Correspondent)

### Warners' Changes

Changes have taken place in the staff of Warner Brothers' sales organisation for Ireland, and promotions have been made from among members of the staff. Tommy Hanlon has resigned and joined Walter MacNally's sales staff for R.K.O., and Godfrey Nash, who has been handling shorts and comedies, has been promoted to fill the vacancy, whilst J. C. Keegan, the chief booking clerk, will now have charge of the shorts and comedies.

### The Rotunda

The Rotunda, Dublin, has closed down for a week or two so that repairs, principally to the roof, can be carried out.

### Censorship

Censorship is once again to the fore in the Free State, and any hope of relief from the present exacting system may be abandoned. The Minister of Justice has declared in emphatic terms that he is quite satisfied that both the Censor and the Appeals Board are carrying out their duties very well indeed, and he sees no reason why he should interfere. To make his declaration still more emphatic, he declared that the censorship was being attacked from both sides. It was being charged by one with being too severe and by the other with not being severe enough. Both of them were groundless. Since the installation of "talkie" apparatus in the Censor's office no objectionable films had slipped through. If the producers of films could not produce an adequate supply of decent films the fault was with the producers and not with the censors.

### Not Satisfied

Despite this statement, the people who wish for stricter censorship are not satisfied, and they intend to carry on, and are passing resolutions galore urging that drastic measures are required to cope with the evil of films, and that a new and far more exacting system of censorship should be established. Furthermore, recourse is being made to denouncing films from various pulpits.

### Society Winds Up

The Dublin Film Society, after an existence of less than a year, has decided to wind up its activities. The chief cause for this, it is stated, is the fact that it is hard hit by having to pay a tax upon all films imported. Had the Society been allowed to import the films duty free it might have been able to carry on.

### Congratulations

Congratulations to Louis Elliman, of First National-Pathé, on his engagement to Miss Ettie Robinson. Mr. Elliman is a member of a family all of whom are greatly interested in the trade in Ireland, either on the renting or exhibiting side.

## Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

A further step has been taken in connection with the erection of a new cinema in Enniskillen by the formation of a private company with £5,000 capital, the signatories to which are W. Scott, 151, Albertbridge Road, Belfast, and T. Rudwick, White Lodge, Strandtown, Belfast. Plans are now well ahead for proceeding with the work almost immediately.

### Lyric's New Set

The Lyric, Belfast, one of the earliest houses to go "talkie," has undergone improvements and has now had R.C.A. sound equipment installed. In the course of the next few weeks some eight or ten other houses in Northern Ireland will be going over to "talkies."

### An Interesting Case

Should a corporation treat cinema refuse as household or trade refuse and make an extra charge for clearing it away? In a prosecution in the Belfast Police Court, the management of the West End Picture House held that such things as orange peel, apple cores and cigarette cartons were household refuse and should be removed free of charge. The Magistrate, fining the management 2s. 6d. and costs, said that he had come to the conclusion that the refuse was not household refuse. He had misgivings as to whether it was trade refuse, and thought it was something which came between the two. He made an order for the abatement of the nuisance.

### Squib Throwers

Squib throwers are becoming a nuisance in Belfast cinemas, and the magistrates have announced that they intend to deal severely with any further offenders, owing to the fact that serious consequences might ensue. When two young men were charged with throwing squibs in the Gaiety Cinema, the magistrates, after lecturing them severely, fined one of them 10s. and £1 costs, whilst the other was given the benefit of the Probation of Offenders Act.

### Appreciated

Ben McDowell and the directors of the Imperial have been thanked by the Not Forgotten Association for inviting a large party of war-wounded soldiers from local hospitals to an afternoon at their cinema, and entertaining them to tea afterwards.

### Another Ban!

The latest person to condemn "talkies" is the Rt. Rev. Quinn, P.P., Dean of Armagh, who, addressing his parishioners in St. Patrick's Church, Dungannon, stated that he had seen announcements that "talkies" were coming to Dungannon. Judging by the titles, the films were certainly not productions that any decent person should attend, and he felt he would be wanting in his duty if he failed to warn them, young and old, against being present while these performances were being given.

### In Brief

Efforts by councillors to get the Belfast Corporation to reconsider their ban on the screening of "Mother" have proved futile.

The Castle Cinema, Carrickfergus, has been sold for use as a school.

Coleraine Picture House has been loaned for a special film matinee to the local branch of the Lifeboat Institution.

## Isle of Man

A Bill to grant to applicants for cinema licences which have been refused by the local bench the right to appeal to the Licensing Appeal Court has been passed by the House of Keys.

The reason for the promotion of the Bill was that instances have occurred where a local licensing bench, with a reputation for a strong Sabbatarian bias, has refused applications for a Sunday licence, in face of a public demand for such a facility. Up to the present applicants for such licences have had to be content with the ruling of the local bench.

### Manx Cinema Safeguards

The Isle of Man Local Government Board is to take up consideration of the regulations governing cinemas in the island, with a view to suggesting improvements and ensuring a greater degree of public safety. One proposal is that no person under 21 years of age shall enter an operating box whilst a performance is in progress. This will probably be strongly opposed by cinema proprietors, and it is suggested as an alternative that it would be an ample safeguard if there were

a regulation providing that the person in charge of an operating box must be at least 21 years of age.

## Peterborough

During the early hours of Thursday morning the Peterborough Police Station was rung up, and a voice asked for assistance at the Palace, Broadway, where two men had broken in. On being asked who it was that was speaking, the voice replied: "One of the men! We've been on the rotten job for five hours, and we're sick to death trying to open the safe." It transpired that many things—including gelignite—had been tried on the safe without success.

Incidentally, the feature at the Palace at the time was "The Love Parade," which has proved such a success that it had to be retained for a second week—an unusual event in Peterborough.

## "Sound Proofing of Studios"

### INTERESTING S.M.P.E. LECTURE

A valuable paper on the Sound Proofing of Studios was read by Mr. C. W. Glover at the meeting of the Society of Motion Picture Engineers (London Section) on Monday night before a large attendance. The lecturer described in detail the theoretical acoustical problems confronting the architect in connection with the transmission of noises through structures of various types, and in the second part of his paper showed the practical measures taken to control the Resonance and Reverberation period in talking studios. After describing how sounds vary in Pitch, Loudness and Tonal Quality he showed how the sound of a Clarinet differed from other sounds of similar pitch and loudness by reason of its harmonic partials, clearly shown by a graph of the various component waves.

After saying that the reverberation period of a sound studio should, ideally, be zero, he described the various methods employed for lowering the period to a satisfactory figure. An interesting photograph of No. 7 Studio at Savoy Hill was given. This studio, bare, had a rev. period of 7.2 secs.; but the use of proper acoustic material brought it down to .8 when fully damped.

The qualities of an ideal acoustic material were given as (1) a high coefficient of sound absorption, reasonably constant over all frequencies, (2) it should be fire resistant, (3) have considerable structural strength, (4) be durable against the attack of moisture, (5) should be a good heat insulator, (6) have a high light reflection coefficient, and (7) be non-hygroscopic.

Illustrations were given of various British studios, with details of their acoustic properties. The natural period for the British and Dominions studio was 11 secs. before treatment, reduced to .96 after. The British Lion studio at Beaconsfield was by treatment reduced from 5 secs. to 1.6, with .66 in the Reproducing Theatre.

Mr. Glover described structural methods in detail, as well as the principles of the Berliner Acoustic System, which has been installed in the new theatre in Leicester Square. Specimens of the Berliner material were exhibited, as well as a complete range of acoustical materials available at the present time. As illustrating the need for careful foundation treatment of buildings from the sound angle, Mr. Glover mentioned a case where the vibrations from a faulty engine at Brixton were carried by underground water a distance of over a quarter of a mile and made a totally unexpected appearance in a butcher's shop, with such vigour that the sides of beef actually swung to the transmitted waves!

At the conclusion, Mr. Glover answered a number of questions and gave some helpful suggestions. The Chairman, Mr. Arthur Newman, announced that the voting for officials was postponed until December 1st.



# Modern Cinema Technique

## Technical News and Notes

### Tone Them Down!

Colour seems to be under a cloud for the moment, so far as American production is concerned. There is a notable falling off in the number of colour subjects proposed for the 1931 programmes. The colour output of recent months has come in for a great deal of criticism, and no one, save the colour people themselves, seems to be quite pleased with the results achieved. Commercial production has not kept abreast of laboratory practice and generally the finished product has been well below those standards set up by earlier black-and-white subjects. Lack of definition has been a general complaint and the balance of colour itself has often been irritating and far from restful. Release prints have also been well below the standard originally shown to the trade. Altogether it is pretty clear that existing methods are inadequate. These general results are unfortunate, because the public attitude to colour has been prejudiced and any future system will have a lot of extra opposition to break down. My own opinion is that, in the first productions, the colour technicians went out of their way to get glaring colour effects on the screen. There was too much brilliance, and at a time when the systems could only render certain parts of the spectrum with brilliance. Moreover, brilliant colour is a relative rarity in Nature; subdued tints are more commonly met with, and to have every detail blazing in bright colour is both unnatural and optically tiring. If we had seen more tints and soft tones and fewer crude vivid reds and greens we might have welcomed colour films more amiably.

### Holophane Note

The Holophane Company have recently had complaints that the name Holophane is being used loosely to indicate any three-colour lighting system. In one sense this is complimentary, since it implies that Holophane is becoming almost a generic name in technical circles by reason of its constant association with unusual colour effect lighting. But there is the obvious danger of exhibitors accepting inferior and inefficient three-colour equipment in the belief that because it is three-colour lighting it is genuine Holophane and may be expected to function to Holophane standards. Gillespie Williams is therefore anxious to emphasise that the real Holophane system has several unique features, is the exclusive property of Messrs. Holophane, Ltd., and that the term "Holophane" is used quite illegally unless it refers to equipment manufactured and supplied by the company.

### Paris Paper Goes "Talkie"

The well-known nationalistic Paris paper, the *Intransigeant*, has its own cinema, and has just decided to instal Western Electric talking equipment. The theatre is in the same building as the newspaper, and is known as the Theatre des Miracles, and the



British lighting experts will be interested in this formidable array of lighting units used in the taking of Universal's "East is West." Over a hundred spots and suns can be counted with the unaided eye; the second hundred need a magnifying glass!

box will be fitted with a 3 S-FD-NS set, with manager's announcing system. The *Intransigeant* has a circulation of nearly half a million daily, and is owned by Leon Bailby, who also owns *Pour Vous*, a weekly motion picture magazine.

### A Miracle Machine

There were several outstanding moments in the tour of the B.T.H. works at Rugby last week, but one machine which fascinated technical visitors was the Dumet machine. Years ago, when electric lamps first came out, we were told that it was necessary to use platinum as leads through the exhausted glass bulb, because that was the only metal which had an expansion coefficient exactly the same as that of glass. Often the scrap value of old lamps was solely that of the platinum used in that way, and in my ignorance I was not aware that platinum had been superseded. Fortunately my companion at the moment, Captain J. W. Barber, was equally ignorant. The new material is Dumet, and the Dumet machine cuts off lengths of fine copper wire for lamp leads, welds in a 3-16 in. length of Dumet, welds on another short length of copper for the inside stay in the bulb, and drops the finished product into a tray at the rate of a hundred a minute! Everything is so adjusted that the little scrap of Dumet just falls at the precise point where the lamp leads pass through the neck, and this cutting, electric welding and rejoining are done by the machine with an uncanny rapidity and precision.

Since jobs of this kind can be done by machinery it makes one wonder why any human labour is necessary at all. I don't believe labour will be necessary for manufactures such as this in ten years' time. The genial C. F. Trippe, of the B.T.H. Sound Department, who did so much to make the tour a success, has been engaged in electrical work for a lifetime, and takes these wonders very philosophically.

### Testing Speakers in Bulk

When big firms are putting out loud speakers and head-phones by the hundred thousand the question of testing them individually becomes a very formidable problem indeed. Yet an individual test is obviously essential. Phillips, for instance, and one or two other large firms, insist that each speaker is fully tested before it leaves the works, and I was interested to discover how this could be done. In answer to my enquiries, Messrs. Phillips say that their speakers, before they are allowed outside the premises, make a complete tour of the electrical and sound departments on conveyor belts. Each speaker comes in turn under the notice of testers for all electrical, mechanical and acoustic defects, and at any point it may be "sent down." Those that survive the first test come to the Audition Room for their "Finals." This is a sound-proof chamber, where each speaker is tested for tone and volume against a specially selected model of the same type. The speakers enter the room on another conveyor belt, and as



each enters the room through a small window it automatically switches itself on. The leads of the speaker are clamped to two contacts on the conveyor belt, to which are connected two metal strips. As these strips travel they dip into two mercury-filled grooves connected to a gramophone amplifier, on which, incidentally, only new gramophone records are used. The speaker is then compared with its standard by a tester. In two seconds an expert tester can detect the slightest fault, in which case the speaker is simply lifted on to another belt and returned to be dismantled and re-erected.

#### More About Wide Film

It is a little difficult to find out exactly what progress is being made with the wide screen in America. Estimates vary as to the number of houses where the wide screens have been installed, but the lowest figure published is 300, and other figures go as high as 1,000. Nevertheless, it is worth noting that Publix, with its 1,100 theatres, is not taking any steps as yet to introduce the novelty. In the meantime, Fox's "The Big Trail" will be exhibited on the wide film at only two theatres in the States, the Roxy and the Chinese, Hollywood. Apparently the company has, at the moment, no further plans scheduled for wide film production, though this does not by any means indicate that Grandeur film is to be abandoned. "The Big Trail" has been taken in both sizes, and there is no pressing need to force it on the wide screen. Grandeur pictures call for a minimum screen width of 40 ft. and uses 70mm. stock. An advance report says that a width of 50mm. has been adopted tentatively by the S.M.P.E. through its Committee on Standards and Nomenclature. If the producers approve this decision the 50mm. width may be put into general use.

Some time ago the new Fox chief expressed his willingness to fall into line with a dimension different from the Grandeur if it was thought generally advisable, but it was then generally thought that the Fox standard, on which much pioneer work had been done, would be adopted.

#### The Same Lessons Again

The situation regarding wide film seems to be degenerating into a mere clash of opposing ideas without much co-ordinating effort. Apparently the chaotic conditions which racked the industry in the early days of sound are to be revived in the interests of a dozen systems of wide film. It seems a pity that we should have to learn the same lessons over and over again, for this lack of uniformity and agreement means needless expense and uncertainty, and, as usual, it is the exhibitor who will have to foot the bill. It ought not to be difficult to define what benefits are expected from wide film and how those benefits can be secured at the least inconvenience to the exhibitor. Not only have we suggested films of 70 mm., 65 mm. and 56 mm., but now various proposals have been made for reducing a wide negative to 35-mm. prints, for projecting up the existing 35-mm. pictures to wide screen size (with suitable masking on the screen or in the gate), and, finally, for taking a 6 by 3 picture on to a 35-mm. negative. It seems to boil down to the amount of magnification we can have without bringing out unduly the grain of the emulsion. Dr. N. M. La Porte, of Paramount Publix, points out that using 35 mm. on a 24-ft. screen the approximate magnification is 90,000 to 1. With 65-mm. film to a 42-ft. screen the magnification is decreased to 65,000 to 1, so that the granule enlargement is actually less, though the picture

has increased illumination. On the question of grain measurement, Douglas Shearer states that the average negative has 25 silver clusters to each square thousandth of an inch, positive emulsion having about four times as many.

#### Will Standard Stock Suffice?

The latest contribution to the wide film problem is reported in the current issue of the *American Cinematographer*. The system in question has been devised by Gilbert Warrenton and C. Roy Hunter, superintendent of the Universal Laboratory. Photographically the apparatus provides for an aperture of reduced height, 360 in. instead of 720 in. With the standard sound track, this gives a picture proportion of 3 to 6. The camera may be adjusted to a pull-down of two perforations at a time or may be used unchanged, leaving an unoccupied film space between each frame. This system calls for no change in apparatus anywhere, save in the aperture plates in cameras and projectors, and gives every artistic and technical advantage claimed for wide film, without any change in the size of the stock used. It can therefore be applied at once to production conditions without involving the trade in any further expense. The extra cost of wide film has been estimated at £50,000,000 for new apparatus and £2,000,000 yearly on release prints. Proper selection of stock is said to prevent any tendency to graininess or weaving in the projected pictures. If this last point can be demonstrated to the satisfaction of the trade, the only remaining question is the advantage or disadvantage of using lenses of longer focal length. The minimum focal length practicable with a genuine wide film is a 50 mm. and pictorial advantages have been claimed for the longer focus. F.F.



## Lloyd Loom

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# B.T.H. Manufacturing Resources

## Special Inspection of Rugby Works

The other day a few pressmen were courteously invited by F. A. Enders, the energetic F.B.O. chief, to visit the British Thomson-Houston works at Rugby. The immediate intention was, of course, to demonstrate the methods employed in the manufacture of the B.T.-H. talking equipment, but, incidentally, this involved a cursory examination of a much larger area of the British Thomson-Houston activities at Rugby.

The Rugby works, which were originally founded nearly 30 years ago, in the days of the old Laing, Wharton & Down Company, have been steadily expanded to meet ever-growing needs, and to-day the company's various factories cover an area of nearly 200 acres and give employment to over 13,000 people.

Even the most superficial examination of the Rugby works proved to be a formidable task. Exactly how formidable will be appreciated when it is stated that there are over 50 buildings in the Rugby branch alone and some of these buildings are over 1,000 ft. long. In other words, merely to walk from one end to the other and back in some of these shops, without digressing from a straight line, is a journey in each case of over a third of a mile.

### Testing Speakers in Silence

The company's activities are of the most diverse character and have, of course, been specialised in the different works at Birmingham, Coventry, Willesden and Chesterfield. The research laboratories at Rugby proved to be one of the most interesting of the many departments visited. Here all kinds of experimental work is carried out under ideal conditions. Before a new piece of apparatus is put into mass production it is commonly manufactured and tested out here in a variety of ways to secure useful data for subsequent factory production.



View in Power Transformer Factory, showing large extra high tension B.T.-H. transformers under construction



A huge turbo-alternator on test in the Rugby works. This set has an output of 10,000 kw. at 3,600 r.p.m. and runs with steam at the highest temperature ever used

Specifically associated with talking apparatus were laboratories in which various types of loud speakers and amplifiers are tested. The testing of the loud speakers is apparently done in complete silence—a feature explainable by the fact that the speakers themselves are erected in a small, completely "dead" box, lined with several inches of seaweed and felt. A microphone faces the speaker under test, which is connected to a varying frequency input, and the results are recorded by a reflecting galvanometer, which gives the characteristic curve of any speaker under test, without any aural intervention at all. In this way an absolutely scientific record of the response of different speakers can be obtained.

### Photo-Electric Cell Research

Mercury vapour rectifiers are an essential feature of the "talkie" amplifiers, and in a room here these rectifiers were seen on life tests, and in the same way the power output valves were being tested for any loss in emission over their life. These tests are not limited to apparatus actually made in the laboratory. In point of fact, 4 per cent. of all the mass output of the works is tested for effective life on a regular routine basis. In another laboratory tests in connection with the latest photo-electric cells were in progress. By means of a simple apparatus it was possible to see the different response of the photo-electric cell to various coloured lights, and this varying response was interpreted via a special motor into an audible note. The act of striking a match was sufficient to turn on current in a circuit and light lamps.

A number of ingenious uses of the P.E. cell were forecast by experiment here. As is well known, it is possible to arrange for a photo-electric cell to be placed in a position outside a garage so as to catch the light from the headlamps of an incoming car, and this light can then be made to open the garage doors. Similarly, arrangements are being made in connection with a well-known catering firm so that, when a waitress with her loaded tray walks towards the door of the serving kitchen, her shadow automatically opens the door before her!

In a very well-equipped projection theatre and acoustical laboratory the visitors were shown on the screen the actual wave shapes of speech as it was transmitted from a microphone, the name of Mr. F. A. Enders apparently causing considerable perturbation and oscillation in the visible beam of light. Extracts were given from various films and discs, all pleasingly brief and demonstrating the efficiency and range of the British Thomson-Houston sound equipment, of which we shall have more to say next week.

After a delightful luncheon, commendably light and free from rhetorical efforts, the party passed into the works and, in the course of two brief hours, passed under review an astonishing variety of manufacturing processes. The construction of metal filament lamps was in itself a study for a complete afternoon. Here everything has been mechanised and standardised, the lamps building themselves up under the watchful eyes of girl attendants on a series of constantly rotating machines liberally equipped with hundreds of blowpipes and vacuum apparatus. It is difficult to realise the incredible delicacy of the various operations as one watches these machines at work. The glass stem slowly rotates from blowpipe to blowpipe until it is of the exact temperature at which it can be compressed, the bulb attached and sealed to it and the air contents extracted. Finally, the lamps go through a series of electrical tests before passing in a continuous stream to the packing room.

### Intricate Assembly Work by Girls

There were scores of shops in which delicate operations of this kind were in progress and in which radio sets, gramophones, electric motors of all sizes and various types of switch and control gear were being manufactured and assembled. A particularly neat type of two-valve receiver was being wired up by a roomful of girls, and it seemed impossible that the complex wiring scheme should be carried out at such a speed with any accuracy.

A few steps away, passing through the doors of another shed, an impressive factory revealed itself. This particular one was a



shed of about one-fifth of a mile long in which turbo-alternators were being manufactured and tested. The largest machine of this type yet made in Great Britain, namely, a 67,200 kw. machine for the new Battersea power station of the London Power Company, was in course of erection, as well as a 50,000 kw. turbo-alternator being manufactured for the West Midlands Electricity authority. One of these turbines was actually under test at the highest steam temperature which has yet been used for work of this kind. Hardly a foot of this gigantic shop was unoccupied. Enormous castings were being slung backwards and forwards by gigantic overhead cranes. Turbines for a wide range of purposes were being dynamically balanced. No unit in construction throughout the shop appeared to be similar to any other unit, every job was to individual specifications.

#### Transformers for 132,000 Volts

In an adjacent building was the large Electrical Machine Shop, equally long, where generators and propulsion motors for electrically driven ships were under construction and test, as well as an innumerable series of alternators, motors, converters and transformers of every type and size. In the Power Transformer Section gigantic transformers for handling voltages of 132,000 volts for the National Electricity Grid scheme were in manufacture. Some of these transformers with their casings are as large as a small house, while in other parts of the works other transformers, half a dozen of which could easily be accommodated on the palm of a hand, were being turned out by the hundred thousand.

At the Coventry works small power motors, radio apparatus, electric gramophone motors, pick-ups, R.K. loud speakers, projector stands, magnetos, etc., are being

turned out in beautifully equipped workshops in bewildering numbers. A new type of gramophone motor of particularly neat design which has just been put into regular manufacture attracted attention and seems likely to become an extremely popular British Thomson-Houston feature.

#### Superseding Casting

One interesting point about the Rugby casting department is the tendency to get away from the ordinary slow and rather uncertain method of making heavy machinery castings. The practice now is to build up these large frame works of welded steel plates, which have the advantage of lightness and equal strength together with increased certainty in production as well as greater speed.

It is obviously impossible in reasonable space limitations to give any impression of the finer points of the enormous B.T.-H. organisation. It must suffice to say that, in every detail, it impresses one as a marvel of efficiency and administration. The working conditions are admirable. It is evident that the utmost care is taken of the staff and their physical condition. There are excellent canteen arrangements and elaborate precautions against accidents, while the social side is not neglected.

The visit in itself was a triumph of organisation. Everything was arranged to a schedule and the schedule was strictly adhered to up to the last moment without fussiness or panic. In no other way could a factory of these gigantic dimensions be maintained in efficient and profitable operation. Anyone with imagination must be impressed with the formidable task of keeping these gigantic works supplied with orders, materials and construction details for the huge and ever-varying output. Few people realise how formidable a task it is to put

into mass production even one piece of apparatus; the colossal organisation work involved in maintaining ten thousand varying articles in regular production can be dimly guessed at after a visit to works such as these at Rugby and Coventry.

One thing impressed itself on everyone, and that was the care taken to see that nothing of inferior quality should pass out of the works. Whether the product was a mighty steam alternator, a nightmarish transformer, a tiny pick-up or pair of head 'phones, the same unvarying care, the same insistence on rigid test and inspection, were everywhere evident. Even when articles are being made by the hundred thousand, as in the case of lamps and valves, a rigid system of tests ensures that nothing unworthy of bearing the familiar B.T.-H. initials finds its way into circulation. It was not difficult to realise why purchasers regard the B.T.-H. trademark as a guarantee of quality and dependability; no one could pass through these works without developing a feeling of confidence in anything manufactured under conditions such as those which obtain in the British Thomson-Houston factories.

#### W.E. OVER 1,100

Recent openings of theatres equipped with sound by Western Electric bring the total number of this company's installations in the British Isles to 1,102. Those recently opened are: Splott, Cardiff; Royalty, Harborne; Star, Hornsey, London; Star, Tonbridge; Imperial, Walsall; Coronet, Didcot; Beech Hill, Otley; Queen's Hall, Minehead; Empire, Wanstead, London; New Theatre, Maesteg, Wales; Globe, Aberdeen; Grand, Burnley; Picture House, Castleford; Palace, Belper; Grand, Clitheroe; Cleveland Picture House, Hull; Forum, Birmingham; Super and Royal Picture House, Tenby, Wales.

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*"The Sunday Express"*

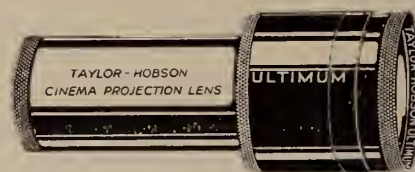
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# Projection Department

Conducted by F. H. Richardson

Author of "The Handbook of Projection," etc.

## An Explanation

I feel that I owe my English readers an explanation, and perhaps an apology. The temporary discontinuance of the department came about through no fault of my own. On the 23rd of last June, in company with my daughter, I started on a motor trip which was to cover a very large part of the United States and some of the cities of Canada. It was expected that the trip would last for four months, and that the mileage would be about 20,000. As a matter of fact, the trip lasted four months and one day, from June 23rd until October 24th. The mileage was 17,100.

This trip was undertaken in the interests of better Projection. On the way I stopped and addressed something more than 70 meetings of Projectionists, Theatre Managers and Exhibitors. The address, or lecture, was illustrated with both stereopticon slides and motion pictures. It dealt with wide film, television, the damage done to the theatre box office by the use of old, out-of-date projection equipment or equipment in a poor state of repair, and many other things. It was well received everywhere, the consensus of opinion being that a great deal of good was accomplished.

### A Strenuous Lecture Tour

When I started on this trip I had forwarded to THE BIOSCOPE a considerable amount of material. I expected to add to this during the trip, at least in sufficient amount to keep the department going. However, since it was necessary to drive distances varying from 50 to 400 miles each day, to be entertained upon arrival by reception committees, to look over some of the projection rooms and equipment, and then to deliver a lecture lasting from two to two and a half hours, which could not possibly start until 11.30 at night, and usually did not start until midnight or afterwards, it was found to be very difficult to keep up in my work in the Exhibitors' Herald-World and the American Projectionist, both important publications in this country, and just about impossible to supply THE BIOSCOPE with the kind of matter it wants. Your Projection Editor was 64 years old recently and has not the reserve energy he once had. A certain amount of work can be done, and I

believe I may say at least fairly well done, but when you undertake to crowd an old machine too much, something is more than likely to break—and the breaking point wasn't so very far away during that trip.

Well, gentlemen, the trek is over, finished and done, so now, if you will forgive me for "playing hookey," I'll try to give you the best goods I have to offer for the future.

## Projection Conditions by Comparison

During the late trip, friend daughter and I had an unusual opportunity for estimating what advancements have been made in projection during the past 13 years, and observing the results, both in sound and pictures, in different cities and different theatres. I am quite sure my friends over in Europe will be very glad to know just what our conclusions were in regard to these various things. I say in "13 years," because it is just that length of time since I made a similar trip, covering almost exactly the same territory. I had with me on this trip two sound films, both of which carried voices through their length. They were Movietone, and this gave me a peculiarly effective method for exactly judging the relative sound results in various theatres.

To begin at the beginning, I found the men themselves, both projectionists and theatre managers, have improved very greatly in every way. Thirteen years ago, when I got up to address projectionists and theatre managers, I found myself facing, save for a relatively few exceptions, men of a decidedly mediocre class. I might even add to that by saying that not a few of them were just plain "rough-necks." They possessed little projection knowledge and had little desire to possess more. Their idea was that projection was nothing but running some machines, and beyond the knowledge necessary to do that more or less effectively they had, save for the few exceptions I have already noted, but little desire to advance.

### A New Generation of Projectionists

The theatre manager of that day was even worse. Most of them placed little or no value on high-grade projection work. So long as there was a picture on the screen that was very nearly sufficient. If it was half obliterated at times by light discoloration—well, that was too bad, but could not be

helped. The only thing they seriously objected to was when the show stopped entirely.

To-day, when I get up to talk, I face an entirely different kind of audience. The projectionists are fine-looking, intelligent men, save for some few exceptions. They were there to learn and they wanted to learn. They listened intently for two hours, applauding vigorously when the talk was ended. There never was a sound of applause 13 years ago. The managers, too, were there to learn. Seldom did a manager leave until the affair was over. In very many instances, after the talk was finished, managers came up and thanked me for the benefit they had received.

### Projection Enormously Improved

As to picture projection, it has improved almost immeasurably. Thirteen years ago light discoloration on the screen was no unusual thing. To-day it is almost never seen, and when it is seen the discoloration is slight and lasts but a few seconds. Thirteen years ago the picture was very unsteady. To-day the picture is very nearly rock steady, and in some theatres you may watch several minutes without seeing any unsteadiness whatsoever. In some few instances I found rather poorly illuminated screens—not enough current used—but they were rare. I think I may say that in at least 75 per cent. of the theatres the picture is brilliant, while in 20 per cent. it is well illuminated, which leaves 5 per cent. of badly under-illuminated screens.

### Canadian Conditions

We also visited Toronto and Hamilton, in Ontario, Edmonton and Calgary, in Alberta, and Vancouver, in British Columbia. I think that in past articles I have told you about Toronto and Hamilton, both of which are in the east. They are large and very much alive. I think I would rather live in Toronto than in any city in America—North America at least. The projectionists of Hamilton, taken as a whole, are, I believe, the most progressive in all America.

From Winnipeg to Edmonton, Alberta, is a long jump, particularly in view of the fact that we went south almost a thousand miles before turning west. Our route between the two points may be traced by those who care to do so by looking up the following cities in their order: Minneapolis, Minnesota, Des Moines, Iowa, Kansas City, Missouri,

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Wichita, Kansas, Pueblo, Colorado, Denver, Colorado, Salt Lake City, Utah, Pocatello, Idaho, Great Falls, Montana, and on up to Calgary, Alberta. We stopped at many more cities, of course, but the ones named outline the route, which, as you may imagine, burned up a goodly quantity of "gas," known in England as petrol.

Edmonton is almost 400 miles north of the north line of the United States of America. It is, in fact, so far north that for two months in the middle of summer it is daylight until 10 p.m. and gets light again a little after 2 a.m. At the time of our visit, August 29th, the sun did not set until almost 8 p.m., and farmers were hustling considerably to get some of their crops in, as already on several nights frost had been dangerously near.

#### Lecturing Till 2 a.m.

Edmonton is surrounded by a magnificent wheat belt in which a yield as high as 60 bushels to the acre is not at all uncommon. Moreover, there is splendid wheat land 400 miles north of Edmonton—800 miles north of the United States line—which is being successfully farmed. I am very sure that Edmonton will one day be a great city, surrounded by millions of people. Its population now is more than 93,000.

The city has seven theatres, all very well managed. The Union has 25 projectionist members. I addressed both them and the managers for two hours, after midnight, and have seldom had a more appreciative, attentive audience.

Such Edmonton projection rooms as I visited were found to be of goodly size, with well-arranged battery, motor generator and rewind rooms. The equipment was all Simplex projectors, equipped with Peerless high-intensity lamps. All sound equipment was

Western Electric. All equipment was as clean as a new pin and in good repair.

#### Prospects for Projectionist Emigrants

And now let me utter a word of caution to European projectionists who may contemplate locating in Canada. Let me warn them that they would be unable to work at projection in any of the larger cities, for the reason that the work in such cities is under control of the Union, to which they would have to belong before they could obtain employment, and "joining" is not at all a simple matter. Some of the Unions have an initiation fee as high as \$500, which is something like £100 sterling. Also, it would be necessary to wait the chance to get into the Union, which might, or might not, cover an extensive period of time. I tell you this to the end that you may know exactly what projectionists coming over will have to face. It may sound unfair to you, but I can assure you that, for several reasons, it really is not. The high initiation fee is partly to discourage men from joining unless they really intend to make motion picture projection their regular, permanent work. Also, it is partly to prevent men from dropping out once they have come in.

#### Novel Inspection Arrangements

In one theatre, the Rialto, I found a unique and most excellent arrangement for examining and inspecting film. Just back of the rear wall of the projection room is another room, measuring perhaps 6 ft. from front to back. This room is divided lengthwise into two small rooms. The one to the left, as one faces the projection room, is the motor generator room, which is small, but very well ventilated.

In the rear wall of the projection room

an opening, perhaps 30 ins. wide, has been cut, just back of the right-hand projector. This opening is in the front wall of the right-hand small room I have been telling you about. It is covered with a sheet of transparent wired glass, so that the projectionist in the small room will have an unobstructed view of both projectors and most of the projection room.

#### Keeping an Eye on the Box

Back of this glass and even with its lower edge is a metal-covered table top, at either end of which is a metal-covered wall about 2½ ft. high. The opening thus formed is roofed with a sheet of ground glass or its equivalent, above which are suspended two incandescent bulbs. On the table top is a hand rewinder.

The projectionist who desires to examine a film for faults, or to make film repairs, turns on the light above the glass and proceeds with the work, having an unobstructed view of the projectors and the projection room. At the right of the inspection table is a door opening into the projection room, so that should anything go wrong and the assistant projectionist require his help, he may be beside the projectors within two seconds.

#### PICTURETONE INSTALLATIONS

Picturetone has recently been installed at the Empire, Port Talbot; Workmen's Hall, Caerphilly; Cinema, Aberdare; Coliseum, Upton Park; Coliseum, East Ham; Scotia, Dennistoun, Glasgow; Plaza, Newcastle, Staffs.; Cosy, Hammersmith; Elite, Northfields, Ealing; Palace, Ipswich. Installations at the Plaza, Newbury; Select Electric Theatre, Edgware Road; Palace, Braintree, and Crescent, Hulme, Manchester, will shortly be completed.

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*Paramount's wonderful show theatre at Manchester has set new standards in stage effects and presentations, but the house itself has raised architectural magnificence to a new level in the Midlands. Note the vast proportions of the proscenium arch and the smooth compactness of the seating arrangements. The small bottom picture shows the mezzanine foyer, and the small upper one some detail of the mezzanine stairway*





The fine night sign devised by S. F. Lyndon, the Circuit Manager of the Tivoli, Strand, W. for the current run of the United Artists' Technicolor picture. The display is equally attractive during the daytime

## Better Souvenir Programmes

### Originality of Colour and Design

No matter how inured the trade journalist may be to the attacks of the publicity man and his never ceasing supply of "dope" of more or less penetrative calibre, he cannot have failed to remark a very obvious upward trend in the quality of such matter. Lay-out, style and—dare we say it?—syntax seem to receive far more consideration than they did not so many moons ago.

One of the most noticeable improvements is in the preparation of souvenir programmes, which are now so conspicuous at the opening of new cinemas. These publications, although only prepared for the special occasion, and in many cases apparently "got up" regardless of cost, are now often marvels of originality of colour and design, and incorporate every possible scrap of information regarding the new theatre.

Before us now we have two of the most recent publications of this type, that of the Orpheum, Golders Green, and that of the Forum, Birmingham. Each is distinct in style, "get up," lay-out, yet both undoubtedly strike the exact and desired note from the publicity angle. Naturally, the greatest latitude is possible with the cover of such a publication, and on this the greatest efforts are apparently centred. One of the leaders, of course, in this direction was the Astoria chain, who for the openings of their

four theatres produced some of the most effective publications possible, particularly so in the case of the Finsbury Park Astoria.

Returning to the latest examples, one is struck by the lavishness and get-up of the Orpheum souvenir programme, with its heavily embossed gold and blue cover, excellent letterpress and lay-out. Making a very strong appeal to the lay mind and the prospective patron, as it does by reason of its non-technical description, it gives the fullest information regarding the whole of the theatre, from the policy of the proprietors of the house, the decorative scheme, projection, musical amenities, heating and ventilation, and so forth; it even incorporates full particulars of how to get to the theatre.

The "Forum" publication, whilst containing in the main the same information as that of the Golders Green Cinema, although presented in an entirely dissimilar manner, is covered in a glorious silver jacket, with the lettering carried out in blue. In keeping with the Roman name of the theatre there is embossed on the first cover the famous Roman "lictor" sign. This little addendum, although not much in itself, is a striking proof of the forethought expended and the care given to detail, which remove such publications from the ordinary rut.

### Well Played, Finsbury Park!

Film fans and Soccer fans were remarkably well served on Wednesday evening at the Finsbury Park Astoria, when General Manager E. L. Dimmock, with a keen appreciation of the fact that his theatre is in the famous "Arsenal" football club area, staged a brilliant publicity stunt.

For this purpose he enlisted the aid of Jack Raine and Micky Brantford, the two principal characters in "Suspense," which was the principal feature of the week's programme, to meet in the vestibule the whole of the "Arsenal" football team, together with their famous manager, Herbert Chapman. Following this, and prior to the specially arranged stage show, General Manager Dimmock introduced Jack Raine and Micky Bradford to his patrons, and they, in their turn, introduced Manager Chapman.

### Avoiding External Disfigurements

Several managers have recently commented on the difficulty of utilising poster positions outside their theatres without causing obstruction or spoiling the appearance of the frontage. W. Richardson, manager of the Imperial Cinema, Brooks Bar, Manchester, has overcome these handicaps by displaying a neat hand-written linen poster over the recessed balcony above the main entrance. This is illuminated from the rear—sometimes on Sunday nights—and can be seen a good distance from the cinema.



Not a little of the success of the recent M.-G.-M. "All Laughter Week" at the Empire, Leicester Square, was due to this effective front of the house display. Note how strongly the short comedy feature is emphasised

## Releases for Monday, December 1, 1930

Title.	Renter.	Cert.	Length.	Bioscope Rev. Date.	Posters.
<b>SOUND AND DIALOGUE</b>					
Behind the Make-Up	Paramount	U	6,287 ft.	March 12, 1930	3/6s, 2/12s, 1/48s.
Dancing Feet	Gaumont	U	6,004 ft.	June 11, 1930	2/6s, 2/12s.
Just for a Song	Ideal	A	8,422 ft.	March 12, 1930	2/6s, 1/12s, 1/48s.
The Man from Blankeleys	Warner	U	6,174 ft.	May 14, 1930	2/6s, 1/12s, 1/48s.
Man Trouble	Fox	A	8,215 ft.	July 30, 1930	2/6s, 1/12s, 1/48s.
The Medicine Man	Gaumont	A	6,221 ft.	September 17, 1930	1/6s, 1/12s.
Murder Will Out	F.N.P.	A	6,161 ft.	May 17, 1930	1/6s, 1/12s, 1/48s.
Vengeance	W. and F.	A	6,283 ft.	April 2, 1930	2/6s, 1/12s, 1/48s.
<b>SILENT</b>					
Behind the Make-Up	Paramount	U	5,761 ft.	March 12, 1930	2/6s, 2/12s, 1/48s.
Legion of the Lost	Argosy	U	5,894 ft.	October 1, 1930	1/6s.



### Publicity for "Murder" in U.S.

Since B.I.P. set foot on Broadway their representative, Captain Harold Auten, has been very successful in getting British pictures on the American map. His latest effort was characteristic, and helped considerably in getting the sensation-seekers into the George M. Cohan Theatre. The picture was "Murder," the very title of which was sensational enough to suggest to Captain Auten a screaming piece of publicity. He produced a vivid four-page sheet, styled "Talkie News," with a bold streamer heading: "Broadway Mystery—MURDER." The front page carried a series of scare headlines: "Prominent Actress Murdered," and so forth, and was embellished with shots from the film, topically captioned. The inside pages reviewed the whole ghastly affair from a news angle, cunningly dressing up the story to have the appearance of a real crime.

### Mickey Starred in Carnival

Mickey Morse was the central attraction of the Birmingham Students' Hospital Carnival, and thanks to the ready co-operation of Ideal's Shorts Publicity Department, no effort was spared to make Mickey's Midland debut in every way notable. With a jazz band, a three-ton lorry and all the necessary accoutrements, "you can imagine," wrote Theo. F. Rees (of the Birmingham School of Pharmacy), "that Mickey scored another success."



A clever idea used by the Birmingham branch of Paramount at the recent Hospital Carnival. The Paramount Sound News is the basis of the scheme



This effective lobby display at the Albert Hall, Sheffield, was built up largely from the usual publicity material supplied by Universal. The centrepiece was enlivened by a concealed fan, to which were attached red streamers, illuminated by a 200-watt red lamp to give an excellent flame illusion

## British "Talkie" Drive in Australia

The extensive publicity and exploitation campaigns on British talking films in Australia have done much towards establishing their popularity in that country.

With the co-operation of Union Theatres, the distributors—British Dominions Films, Ltd.—preceded their initial British "talkie" release "Splinters" with comprehensive Press notices heralding the arrival of "the first British super talking film." Most of the theatres screening "Splinters" linked up with the Returned Soldiers' and Sailors' League, special concession tickets being allowed to ex-Service men and their friends. In Sydney and Melbourne, private screenings before public premieres of "Splinters" were attended by prominent military and society personages, who were undoubtedly induced to the previews by the careful publicising of the British origin of the film and its military subject.

In Sydney, interesting competitions were arranged through film magazines and the lay Press, persuading the public to distinguish which of the two female heads represented a female impersonator. These competitions provided a novel advertisement for the war comedy's all-male cast. Another stunt arranged in the theatre was the joining in

of the popular war songs featured in the film by a number of men in the audience. This was done regularly at the de luxe sessions, but it was found unnecessary after the first week, the audience being only too willing to express audible appreciation.

"Rookery Nook" was publicised as the "second super British 'talkie'" Tom Walls' and Mary Brough's names were given prominence in the Press—both artists being exceedingly popular in their earlier appearances on the Australian stage. At each of the premieres Tom Walls spoke to packed houses by the wireless telephone, his conversation being transmitted to the theatres.

At the present time in a number of leading theatres, slides are displayed at intermission exhorting Australians to patronise British films.

### "King of Jazz" Carnival Night

As a forerunner to the screening of "King of Jazz" by Universal Pictures at the Grand Theatre, Birmingham, a special tie-up was arranged in the form of a "King of Jazz" carnival night at the Palais-de-Danse during the previous week. The King and Queen of Jazz were present, and distributed carnival tokens to the happy participants.

## THE FIRST ENGLISH FACTORY EVER BUILT SPECIALLY FOR MANUFACTURING CINEMATOGGRAPH APPARATUS

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### STAGE PRESENTATIONS THAT DRAW

One of the major attractions at the Orpheum, Golder's Green's new 3,000-seater, is the elaborate stage show incorporated in each week's programme. General manager Wilson Speakman has at his disposal one of the finest stages in London, complete with a one-man counter-weighting system of 38 lines, a very fine lighting installation and an orchestra 24 strong. With these and a number of extraneous first-class vaudeville attractions he is able to build up a presentation lasting about three-quarters of an hour, and he has succeeded in inducing patrons to flock to his house from a very wide area.

A typical Wilson Speakman show was that given on Monday last. First of all he put his orchestra on to the stage, and for ten minutes the audience was regaled with tuneful selections, the music being backed up by clever play with the lighting effects and draperies. This part of the programme was elaborately and very effectively put over, and the various items were enthusiastically received. The orchestra was followed by several clever turns, which gave an opportunity to demonstrate the facile manner in which flies and curtains could be handled. The presentation was concluded by further selections from the orchestra, playing this time from the well, play with the lighting on the closed tableau curtains giving a happy finishing touch.

### SMALL BRITISH HOUSES

Western Electric have equipped over 30 cinemas with seating capacities of less than 500 persons, the smallest so far being a house seating only 324 persons, the King George Cinema, Marlow. These smaller theatres are meeting with great success, being practically packed to capacity, including standing room, at every performance.



One of the stage attractions at the Orpheum, Golder's Green, is the house orchestra, directed by Kottlaun. The elegant draperies form an effective background for this popular "turn"

## The Life of a Valve

By H. S. Hind

(Western Electric Co., Ltd.)

The three-electrode valve is now universally used for amplification purposes, and its effective life is a consideration which cannot be ignored. The actual life of a valve is dependent upon various factors which go hand-in-hand with the operating characteristics. One valve may have a longer life than

another, but it would not be a good proposition to use the long-life valve if its operation be inferior to that of a valve with a shorter life.

The design of all valves is such that operating voltages must be fulfilled and adhered to. Excessive operating potentials may cause irreparable injury to the valve without any appreciable benefit. On the other hand, insufficient filament, plate or grid potentials will impair the operation of all valves.

The rating of valves is such as to permit greatest economic life, bearing in mind the requirements. The most valuable part of a valve is the filament, and its operating life is limited by the deactivation or decrease in electronic emission. Filament current ratings should not be increased, as the life of the valve is shortened without any increased electronic emission. A reduction in filament current ratings would increase the life of the valve, but such a procedure

would be fatal to the results, as the operating characteristics would be entirely changed. In addition, the grid bias may be obtained by employing the voltage drop across resistors in the filament circuit.

It can be seen with regard to the filament that certain requirements must be met in order to obtain satisfactory results, and it is always the aim of the designer and manufacturer to produce a valve which meets the desired requirements and yet has a long life.

In the early days of valves it was a very common occurrence for the filaments to burn out. At the present time this is a failure which is comparatively rare, as the valve usually has to be rejected because of low emission. That means that the active coating of the filament is used up, and no matter what filament potential be applied the emission would still be low.

An excessive plate potential or reduction of the grid bias may harm a valve apart from the fact that distortion would be encountered in an audio amplifier.

### Mistakes Which Shorten Valve Life

When valves are connected in push-pull or as full wave rectifiers, care must be taken to ensure equal division of the plate current between the two valves if a maximum life is to be obtained. To attain this condition the emission of pairs of valves must be approximately equal.

If a valve is operating from mains whose potential varies by an appreciable amount, the operating voltage specifications of the valve will not be fulfilled all the time and the life of the valve will be shortened. This is particularly true of the filament.

Power valves used in the last stage amplifiers should be warmed up prior to use by applying filament potential only. It is harmful to apply the plate potential before the filaments have attained their maximum working temperature. The reason being that certain portions of the filaments will be hotter than others, with the result that they will provide the majority of the electronic current with a subsequent weakening of the filament coating at this point.

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## Unique Exploitation

### Wardour's "Loose Ends" Scheme

Wardour Films have arranged an exceptionally interesting and useful tie-up with Kirby, Beard & Co., Ltd., manufacturers of "Kirbigrip" hairpins, in a novel scheme for exploiting the new B.I.P. feature, "Loose Ends."

By this arrangement, Kirby, Beard are distributing to all their retailers an excellent three-colour bill for display in all shops to coincide with the showing of the picture; and, still further, they have agreed to supply quantities of their hairpins, inserted in cards, to which exhibitors may add their copy, and the only cost to the exhibitor will be for the printing of the cards. The exceptionally reasonable charge for this service should result in all exhibitors playing this picture to avail themselves of this offer. The cost to the exhibitor will be: for lots of 3,000, £1 1s.; 5,000, £1 12s. 6d.; and 10,000, £2 10s.

The exploitation scheme put over for the opening of the Forum (A.B.C.), New Street, Birmingham, was the first opportunity to exploit the film in connection with Wardour's tie-up with Kirby, Beard & Co. No fewer than 10,000 cards were obtained and distributed door-to-door, in cafes, drapers and hair-dressers, prior to the opening date, November 1st.

This date also coincided with the local municipal election, and a supply of double-crowns were posted throughout the city and on exhibitors' doors, outside stationers' shops, worded: "'Loose Ends.' Everyone will vote for 'em, November 1st. Polling station, New Street, Birmingham."

The song featured in the film had good displays in prominent shops in the city, and the model of the wireless set shown in the film was used with a special card: "We can supply the exact model of wireless set, giving the same beautiful reproduction, as seen and heard in 'Loose Ends' at the Forum."

### APPROVAL FOR PLYMOUTH REGENT

Plymouth Watch Committee has now approved plans for the Regent Cinema, which it is proposed to erect on a site in Frankfort Street and Cambridge Street, Plymouth. The scheme, it will be remembered, was delayed by a proposal of the Corporation to construct a new road which would encroach on the site, this project being abandoned later.

Plans for the theatre were drawn by H. J. Hammick, of Plymouth, and provide for a hall with a capacity of 4,000. As reported in THE BIOSCOPE on October 15th, the project will cost about £100,000, and has been sponsored by a company known as Regent Cinema (Plymouth), Ltd.

### PARAMOUNT, LEEDS, APPROVED

Plans for the huge super to be erected at the Headrow and Briggate, Leeds, have been passed by the local Watch Committee. The theatre will be controlled by Paramount, will have a seating capacity of 2,500, and is expected to cost about £150,000 to build. The plans were prepared by Frank T. Verity, F.R.I.B.A., who designed the Manchester Theatre for the same company.

### ANOTHER FOR STOCKPORT

John Knight, F.R.I.B.A., of Manchester, is preparing plans for a super to be built at St. Petersgate, Stockport, with a capacity of 1,700. The theatre, which is to be known as the "Regal," will cost about £27,000, and is to be built by J. H. Stansfield, of Stockport.

## East Sheen Cinema Nearly Ready

### Newest Mears House Planned by Leathart & Granger

Early December will mark the opening of an interesting addition to the cinema amenities of Greater London. This new amusement centre will be the East Sheen Cinema, which has been erected on a commanding site at the junction of Upper Richmond Road with Sheen Lane, originally occupied by the East Sheen Picturedrome. The theatre has been planned by Leathart & Granger, A.A.R.I.B.A., who designed both the Kensington and Richmond cinemas for Joseph T. Mears, and will be an addition to the chain of cinemas controlled by that gentleman. The seating capacity of the house will be approximately 1,500.

The handsome front elevation undoubtedly makes the new theatre a noticeable and conspicuous addition to the architecture of the district. Carried out in the main in red brick, it is relieved by a white faience picked out in dark green, with two picturesque semi-relief figures of centaurs in the same material, one on each side of the great central window. Thus the architects have once more succeeded in striking an original note in exterior decoration. The beauty of the front elevation is considerably enhanced by the deep silvered steppings of the handsome canopy, which extends well over the main entrance.

### New Acoustical Features

Careful consideration has also been extended to the comfort of waiting patrons by the provision of a steel and glass canopy, extending down practically the whole of the side of the building.

In the spacious foyer the easy accessibility to both auditorium and circle is noticeable. There is, further, an abundance of exits to give patrons an assured feeling of safety, opening direct on to the wide frontages on both the side and rear of the building.

The decorative scheme of the interior is of a most artistic nature, the walls, which are finished in worked plaster, being decorated in a rich brown with contrasting and richly embellished motifs. Very special care has been lavished on the interior to render it as far as is possible acoustically perfect, several new features being introduced with this object in view. This specialist work has been undertaken by the May Construction Company.

### Wonderful Holophane Installation

The spacious floor level, with its gentle rake, and the boldly conceived circle give a splendid feeling of roominess and blend well with the intimate atmosphere of the theatre.

The lighting installation, which is being carried out by Holophane, Ltd., is well worthy of a detailed description as it typifies the latest developments in theatre illumination. The Richmond Cinema, which was opened in April this year, was the first cinema to have the new Holophane automatic colour lighting control, whereby myriads of most beautiful lighting effects are obtained simply by the touch of one master switch. In the East Sheen theatre similar equipment, though of an improved type, is also being installed. The difference is that, whereas the lighting installation for the Richmond Cinema was planned for an atmospheric auditorium, the most attractive and novel interior of the theatre under review necessitated a distinctive installation in order that it might be in keeping with the decorative scheme.

One of the main features of the auditorium is the ceiling, which has been provided with ten oblong openings running nearly the

width of the hall. The ceiling curves up into these openings, thereby providing a ribbed effect, and special Holophane lighting equipment has been designed to provide colour effects on the surface of those parts of the ceiling which curve upwards into the openings. The result will be that there will be ten parallel luminous "ribs" of colour running crosswise down the entire length of the auditorium ceiling.

By means of the automatic lighting controller, these luminous troughs of colour will intermingle in different ways, providing in an excellent manner the exquisite beauties of contrasted hues of colour lighting. The intensity of this illumination will be such that the auditorium itself will be largely illuminated from these sources.

Further Holophane colour lighting equipment is being concealed beneath panels near the top of the auditorium walls and in a cove underneath the balcony. At the proscenium end of the building the new Holophane prismatic plate equipment has been concealed, so that different hues of coloured light may be obtained on the auditorium walls nearest the proscenium opening.

The stage is illuminated with Holophane footlight and batten, the colour circuits being controlled by the very latest type of Holophane stage switchboard. This switchboard is of the dead front type, all live parts of switches and dimmers being at the back of the panel.

The colour circuits in the footlight are also controlled by the automatic controller which manipulates the whole of the auditorium lighting, so that when the front curtains are closed, the changing lighting effects on these curtains will work in harmony with the whole of the auditorium lighting.

### Cinephone-Simplex Equipment

By one simple operation on the switchboard of the automatic control the lighting will immediately brighten into existence and proceed to form glorious combinations and symphonies in colour, at the same time emphasising the very clever architectural features planned by Leathart & Granger.

The Holophane installation at the Richmond Cinema may truly be said to have revolutionised modern ideas about auditorium colour lighting, and this new cinema at East Sheen should augment the interest which has been taken in Holophane's latest developments.

Simplex machines have also been installed in the projection room. The sound system is British Cinephone.

A fine Christie organ will be one of the principal attractions at the Sheen Cinema. The organ is being accommodated in two specially designed chambers on the left-hand side of the proscenium, one above the other. The lower chamber will house the solo organ and action machines and the upper the accompaniment organ. The blowing plant will occupy a separate chamber adjacent to the organ chambers.

The two-manual detached console, which will occupy a side position in the orchestral enclosure, will be decorated in an artistic shade of green, with cellulose finish to harmonise with the general colour scheme. The organ, which will comprise eight complete units, with a liberal array of percussions and traps, is equipped with the latest improvements of its builders, Hill, Norman & Beard, including double touch action on both manuals and pedals.



## Striking Still Signs

The photograph reproduced herewith shows pretty conclusively that the Empress Electric Theatre Co., of Hackney, attach considerable importance to their Girosign display. Six frames in all are used, and no one can pass this frontage without having his attention drawn by the intermittent lighting behind the attractively coloured stills. It will be seen that these Girosigns are fully exposed to the weather, which emphasises a feature of Girosign products. The cases are all made with unusual care as to solidity and close jointing. The frames will not warp and the door fits into waterproof rebates in the woodwork. These precautions, added to the fact that the glass fronts are properly puttied into position, make the Girosigns as suitable for exposed as protected positions.

The two large outer frames belong to what is known as the Super Star Series. The centre picture in each case consists of a very large enlargement of the star in colours and over 500 subjects are available in the Girosign library. These 15 by 12-in. subjects are not paper enlargements, but are printed on a patented material not unlike celluloid in physical characteristics, but the photographic image is built up right through the substance, so that, when skilfully coloured, some very charming and realistic effects are produced.

Nearly 500 theatres now take the Girosign service regularly. The service provides for the supply and maintenance of well-built frames, complete with intermittent lighting gear of a very ingenious type. A bi-weekly service of coloured stills is supplied, so that all an exhibitor has to do is to send his cheque and a list of his bookings to ensure a punctual advance service of coloured stills.



*The entire frontage of the Empress Theatre, Hackney, is fitted with Girosign Still Frames, and their constantly changing illumination makes them an extremely effective publicity aid*

No one who has seen these Girosign frames along-side ordinary black-and-white, non-illuminated stills will ever have a moment's doubt as to the relative publicity value of the two methods.

The general manager of the almost historic Piccadilly Cinema, in Great Windmill Street,

wrote the other day saying, "I would like to express my appreciation of the wonderful service you have always given and maintained in connection with our sign boards."

The company has recently removed into larger and better equipped premises in Wardour Street.

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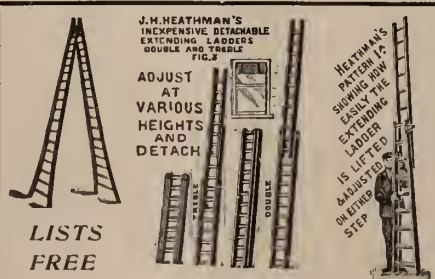
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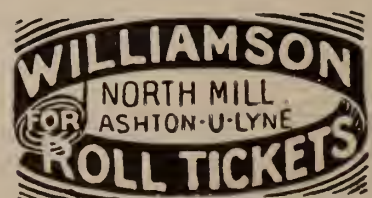
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# Coming Trade Shows

## LONDON

**WEDNESDAY, NOVEMBER 12, 1930**  
 The Feminine Touch.....Ideal.....Astoria, 10.45 a.m.  
 Cheek and Double Check.....Radio.....Piccadilly Theatre, 8.30 p.m.  
 Pardon My Gun.....P.D.C.....Cinema House, 11 a.m.  
**THURSDAY, NOVEMBER 13, 1930**  
 Renegades.....Fox.....New Gallery, 11 a.m.  
 Conspiracy.....Ideal.....Astoria, 10.45 a.m.  
 The Silver Horde.....Radio.....Piccadilly Theatre, 8.30 p.m.  
 Moby Dick.....Warner.....Piccadilly Theatre 3 p.m.  
 Decoy Countess.....B. and F.....Edibell Theatre, 11 a.m.  
 Modern Pirate.....B. and F.....Edibell Theatre, 3 p.m.  
 Spell of the Circus (Eps. 1, 2, 3).....Universal.....Rialto, 11 a.m.;  
 Owa Theatre, 2.30 and 6 p.m.

**FRIDAY, NOVEMBER 14, 1930**  
 Such Is the Law.....Butcher's.....Palace Theatre, 3 p.m.  
 The Bottom of the World.....Ideal.....Astoria, 10.45 a.m.  
 Bar L. Ranch.....Filmophone.....Cinema House, Bear Street, 11.15 a.m.  
**MONDAY, NOVEMBER 17, 1930**  
 Five Shorts.....Ideal.....Gauumont Theatre, Film House, 10.45 a.m.

**TUESDAY, NOVEMBER 18, 1930**  
 Beyond the Cities.....Paramount.....Carlton, 11 a.m.  
 Birds of Prey.....Radio.....Piccadilly Theatre, 8.30 p.m.  
 Ridin' Law.....Filmophone.....Cinema House, Bear Street, 11.15 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Call of the Sea.....Warner.....New Gallery, 11 a.m.  
 Canyon Hawks.....Filmophone.....Cinema House, Bear Street, 11.15 a.m.

## BELFAST

**THURSDAY, NOVEMBER 13, 1930**  
 A Warm Corner.....Ideal.....Classic, 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Inside the Lines.....Ideal.....Classic, 10.45 a.m.

## BIRMINGHAM

**THURSDAY, NOVEMBER 13, 1930**  
 The Silver Horde.....Radio.....Futurist, 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Easy Money.....P.D.C.....Futurist, 10.45 a.m.  
 Renegades.....Fox.....West End, 10.30 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Top Speed.....F.N.P.....Futurist, 10.30 a.m.  
 Night Birds.....Wardour.....Forum, 10.30 a.m.  
 Six Shorts.....M.-G.-M.....Scala, 10.30 a.m.  
 A Devil with Women.....Fox.....Graud, 10.30 a.m.  
 Lawful Larceny.....Ideal.....West End, 10.30 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Birds of Prey.....Radio.....Futurist, 10.45 a.m.  
 The Bottom of the World.....Ideal.....West End, 10.30 a.m.  
 Such Is the Law.....Butcher's.....Scala, 10.30 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Pardon My Gun.....P.D.C.....Futurist, 10.45 a.m.

## BRISTOL

**THURSDAY, NOVEMBER 13, 1930**  
 Worldly Goods.....Ideal.....Regent, 11 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 A Lady Surrenders.....Universal.....King's, 11 a.m.  
 Lawful Larceny.....Ideal.....Regent, 11 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Conspiracy.....Ideal.....Regent, 11 a.m.

## CARDIFF

**THURSDAY, NOVEMBER 13, 1930**  
 Lawful Larceny.....Ideal.....Owa Theatre, 11 a.m. and 3 p.m.  
 The Silver Horde.....Radio.....Capitol, 10.45 a.m.  
 The Indians are Coming (Eps. 1-6).....Universal.....Queen's, 10.30 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Worldly Goods.....Ideal.....Owa Theatre, 11 a.m. and 3 p.m.  
 Truth about Youth.....F.N.P.....Queen's, 11 a.m.  
 A Devil with Women.....Fox.....Park Hall, 11 a.m.  
 Her Man.....P.D.C.....Capitol, 10.45 a.m.  
**MONDAY, NOVEMBER 17, 1930**  
 The Temporary Widow.....Wardour.....Queen's, 11 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Moby Dick.....Warner.....Queen's, 11 a.m.  
 Conspiracy.....Ideal.....Owa Theatre, 11 a.m. and 3 p.m.  
 Birds of Prey.....Radio.....Capitol, 10.45 a.m.  
 Men of the North.....M.-G.-M.....Park Hall, 11 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Why Sailors Leave Home.....Wardour.....Queen's, 11 a.m.  
 The Cat Creeps.....Universal.....Capitol, 11 a.m.

## GLASGOW

**THURSDAY, NOVEMBER 13, 1930**  
 College Lovers.....F.N.P.....Green's Playhouse, 11 a.m.  
 The Silver Horde.....Radio.....La Scala, 10.45 a.m.  
 A Devil with Women.....Fox.....Picture House, 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Pardon My Gun.....P.D.C.....Coliseum, 10.45 a.m.  
 The Cat Creeps.....Universal.....La Scala, 11 a.m.  
 The Bottom of the World.....Ideal.....Picture House, 11 a.m.  
 Adieu, Mascotte.....Wardour.....Regal, 11 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Those Three French Girls.....M.-G.-M.....La Scala, 11 a.m.  
 Birds of Prey.....Radio.....Picture House, 10.45 a.m.  
 The Convict of Stamboul.....Wardour.....Regal, 11 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Easy Money.....P.D.C.....La Scala, 10.45 a.m.  
 Renegades.....Fox.....Picture House, 11 a.m.  
 Treason.....Wardour.....Coliseum, 11 a.m.  
 Five Shorts.....Universal.....Green's Playhouse, 11 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Truth about Youth.....F.N.P.....Green's Playhouse, 11 a.m.

## LEEDS

**THURSDAY, NOVEMBER 13, 1930**  
 Those Three French Girls.....M.-G.-M.....Rialto, 11 a.m.  
 Lawful Larceny.....Ideal.....Scala, 11 a.m.

## LEEDS—continued

**FRIDAY, NOVEMBER 14, 1930**  
 The Man from Chicago.....Wardour.....Scala, 11 a.m.  
 The Silver Horde.....Radio.....Majestic, 10.45 a.m.  
 The Cat Creeps.....Universal.....Rialto, 10.45 a.m.  
**MONDAY, NOVEMBER 17, 1930**  
 Such Is the Law.....Butcher's.....Scala, 11 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Conspiracy.....Ideal.....Scala, 11 a.m.  
 The Middle Watch.....Wardour.....Rialto, 11 a.m.  
 Easy Money.....P.D.C.....Majestic, 10.45 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Birds of Prey.....Radio.....Scala, 10.45 a.m.  
 Old English.....Warner.....Rialto, 11 a.m.  
 Pardon My Gun.....P.D.C.....Majestic, 10.45 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Six Shorts.....M.-G.-M.....Rialto, 11 a.m.  
 Feminine Touch.....Ideal.....Scala, 11 a.m.

## LIVERPOOL

**THURSDAY, NOVEMBER 13, 1930**  
 Easy Money.....P.D.C.....Futurist, 10.45 a.m.  
 The Silver Horde.....Radio.....Scala, 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Six Shorts.....M.-G.-M.....Palais-de-Luxe, 10.45 a.m.  
 Anybody's War.....Paramount.....Futurist, 10.45 a.m.  
 Conspiracy.....Ideal.....Scala, 11 a.m.  
**MONDAY, NOVEMBER 17, 1930**  
 A Devil with Women.....Fox.....Futurist, 11 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Feminine Touch.....Ideal.....Scala, 11 a.m.  
 Compromising Daphne.....Wardour.....Prince of Wales, 11.15 a.m.  
 Renegades.....Fox.....Trocadero, 11 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Birds of Prey.....Radio.....Scala, 10.45 a.m.  
 Adieu, Mascotte.....Wardour.....Prince of Wales, 11 a.m.

## MANCHESTER

**THURSDAY, NOVEMBER 13, 1930**  
 The Silver Horde.....Radio.....Hippodrome, 10.45 a.m.  
 Conspiracy.....Ideal.....Piccadilly, 10.45 a.m.  
 Five Shorts.....Universal.....Oxford, 11 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Compromising Daphne.....Wardour.....Theatre Royal, 11 a.m.  
 Back from Shanghai (Silent).....U.K. Photoplays  
 Blakeley's Theatre, 48, Birch Lane, 2.30 p.m.  
 The Feminine Touch.....Ideal.....Piccadilly, 10.45 a.m.  
 Easy Money.....P.D.C.....New Oxford, 10.45 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Anybody's War.....Paramount.....Paramount Theatre, 10.45 a.m.  
 Adieu, Mascotte.....Wardour.....Theatre Royal, 11 a.m.  
 Birds of Prey.....Radio.....Hippodrome, 10.45 a.m.  
 Pardon My Gun.....P.D.C.....Market Street P.H., 10.45 a.m.  
 Such Is the Law.....Butcher's.....Piccadilly, 10.45 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Night Birds.....Wardour.....Theatre Royal, 11 a.m.

## NEWCASTLE

**THURSDAY, NOVEMBER 13, 1930**  
 The Silver Horde.....Radio.....Stoll, 10.45 a.m.  
 The Cat Creeps.....Universal.....Queen's, 10.30 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Lawful Larceny.....Ideal.....Pavilion, 10.30 a.m.  
 The Temporary Widow.....Wardour.....Gralinger, 10.30 a.m.  
 The Social Lion.....Paramount.....Queen's, 10.30 a.m.  
 Old English.....Warner.....Stoll, 10.30 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Birds of Prey.....Radio.....Stoll, 10.45 a.m.  
 Conspiracy.....Ideal.....Queen's, 10.30 a.m.  
 Five Shorts.....Universal.....Gaiety, 2.30 p.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 The Bottom of the World.....Ideal.....Queen's, 10.30 a.m.  
 Such Is the Law.....Butcher's.....Stoll, 10.30 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Renegades.....Fox.....Queen's, 10.30 a.m.

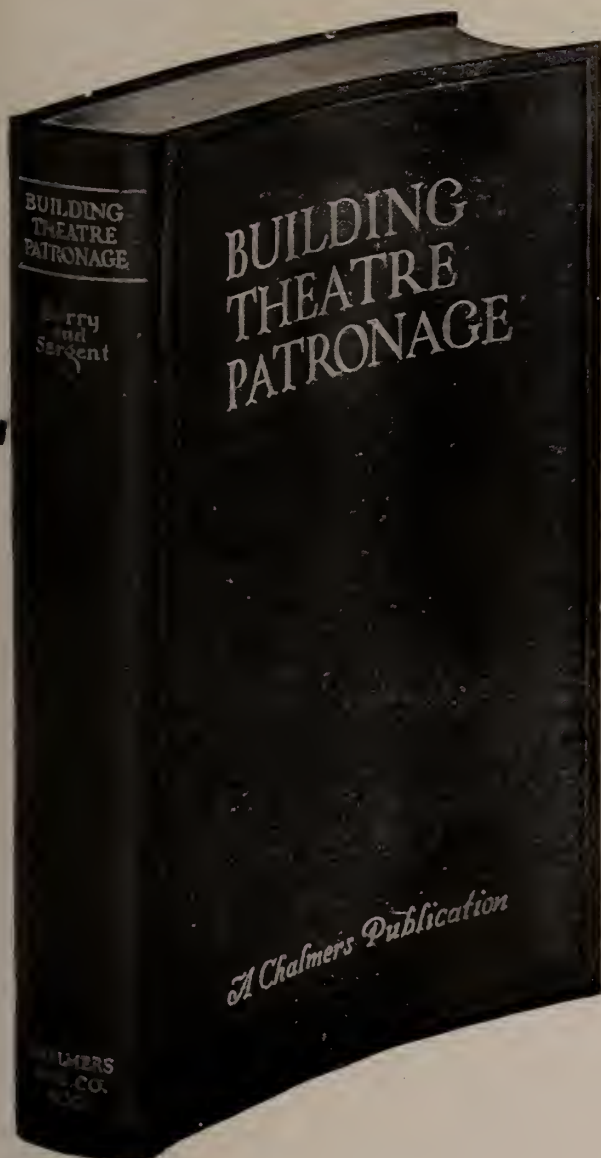
## NOTTINGHAM

**THURSDAY, NOVEMBER 13, 1930**  
 The Silver Horde.....Radio.....Elite, 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Detective Clive, Bart.....Fox.....Elite, 10.30 a.m.  
 Men of the North.....M.-G.-M.....Scala, 11 a.m.  
**SUNDAY, NOVEMBER 16, 1930**  
 Old English.....Warner.....Elite, 7 p.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 The Social Lion.....Paramount.....Elite, 10.45 a.m.  
 The Bottom of the World.....Ideal.....Hippodrome, 11 a.m.  
 The Temporary Widow.....Wardour.....Scala, 10.45 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Lawful Larceny.....Ideal.....Hippodrome, 11 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Those Three French Girls.....M.-G.-M.....Scala, 11 a.m.

## SHEFFIELD

**THURSDAY, NOVEMBER 13, 1930**  
 The Silver Horde.....Radio.....Cinema House, 10.45 a.m.  
 Truth about Youth.....F.N.P.....Sheffield P.H., 10.45 a.m.  
**FRIDAY, NOVEMBER 14, 1930**  
 Pardon My Gun.....P.D.C.....Central P.H., 10.45 a.m.  
 Those Three French Girls.....M.-G.-M.....Cinema House, 11 a.m.  
 Lawful Larceny.....Ideal.....Regent, 10.45 a.m.  
**TUESDAY, NOVEMBER 18, 1930**  
 Men of the North.....M.-G.-M.....Cinema House, 11 a.m.  
 The Man from Chicago.....Wardour.....Central P.H., 11 a.m.  
 Birds of Prey.....Radio.....Union Street P.H., 10.45 a.m.  
 The Bottom of the World.....Ideal.....Regent, 10.45 a.m.  
**WEDNESDAY, NOVEMBER 19, 1930**  
 Easy Money.....P.D.C.....Central P.H., 10.45 a.m.  
 Conspiracy.....Ideal.....Regent, 10.45 a.m.  
**THURSDAY, NOVEMBER 20, 1930**  
 Renegades.....Fox.....Picture Palace, 11 a.m.





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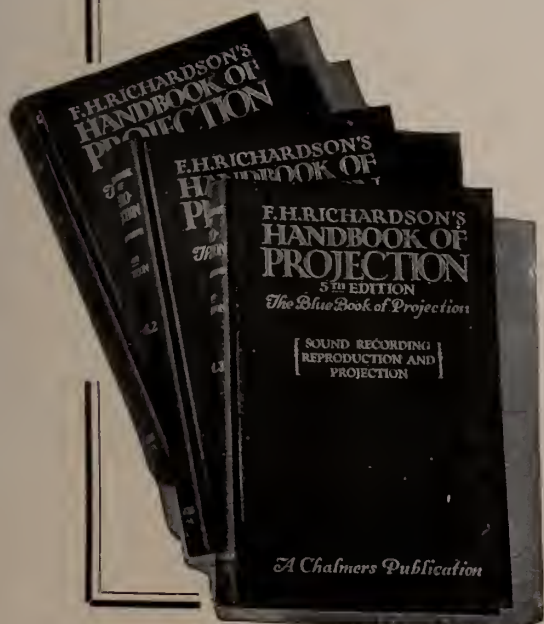
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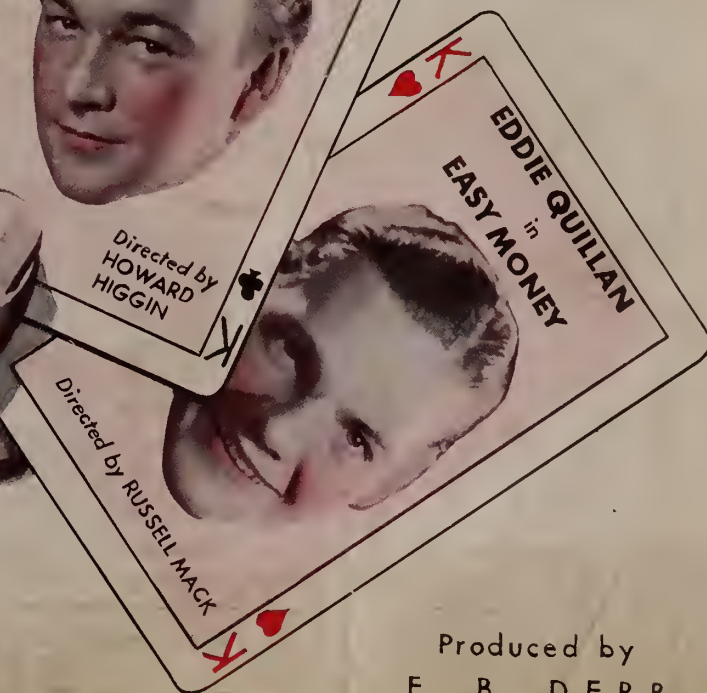
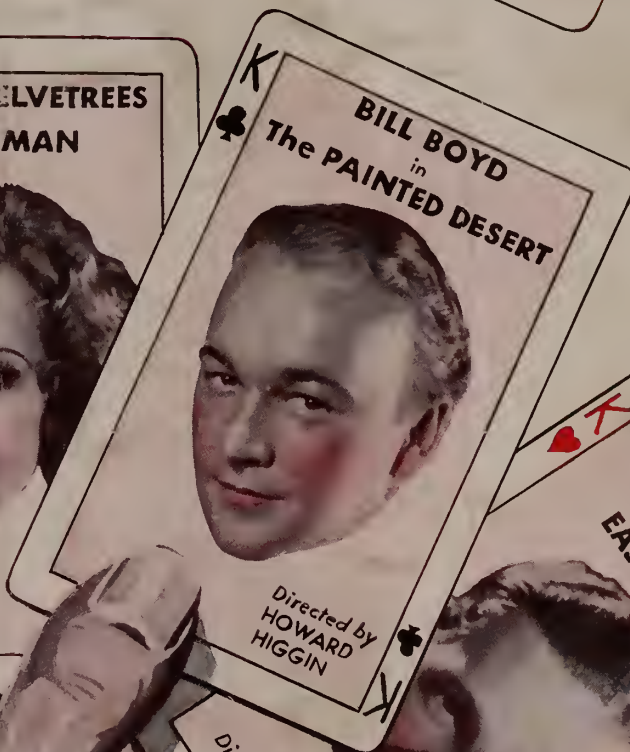
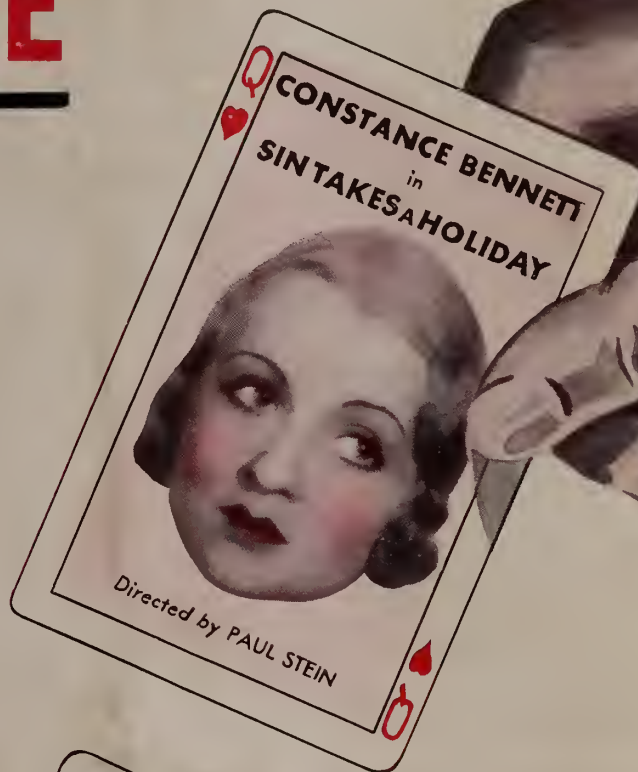
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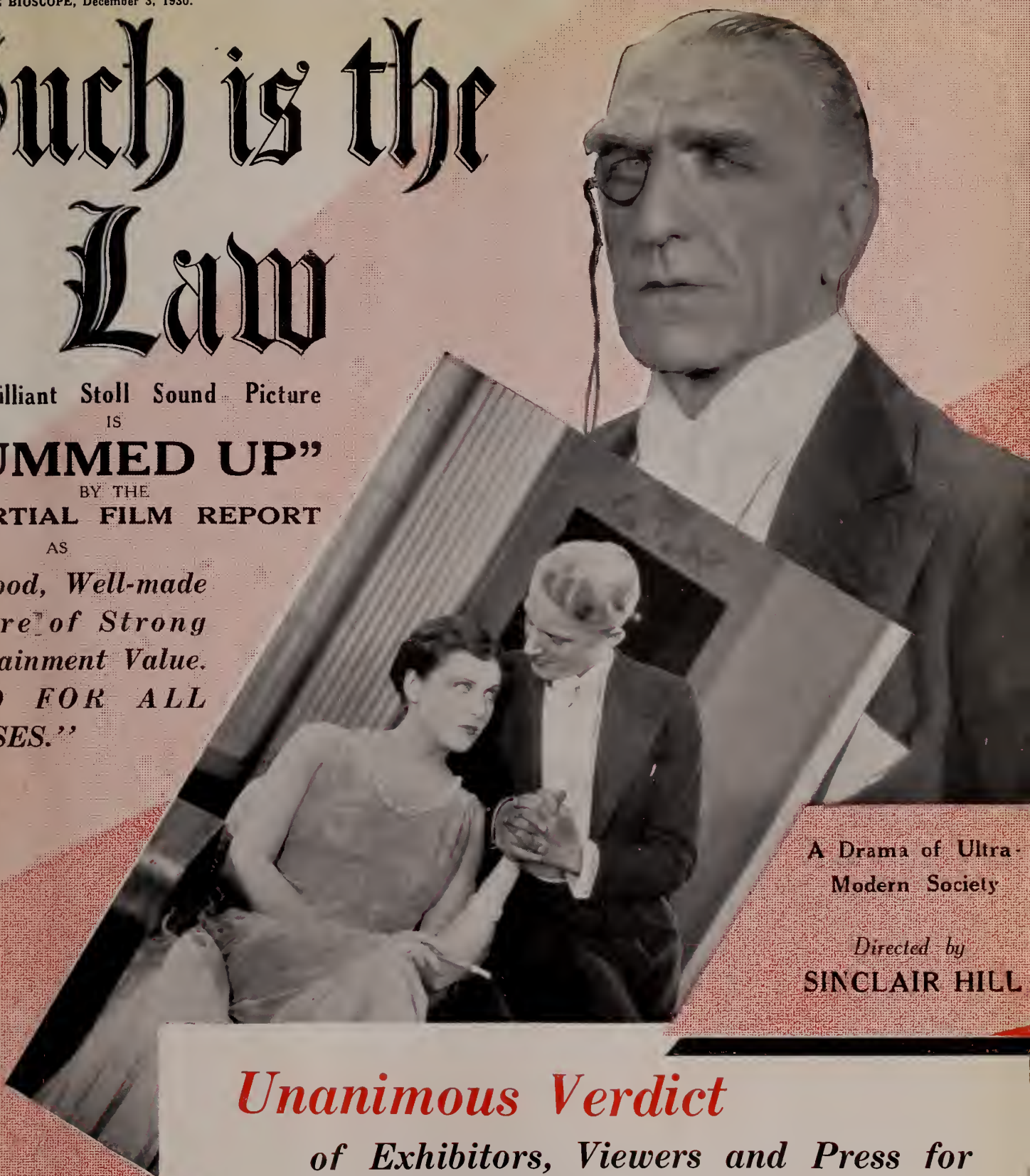
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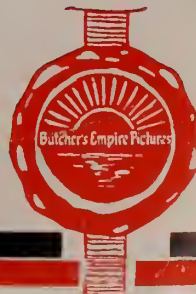
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**JAMES CAREW, ANNE GREY,**  
**HAROLD HUTH, JAMES FENTON**  
 Directed by REGINALD FOGWELL  
 A PARAMOUNT TALKING RELEASE  
 BRITISH QUOTA PICTURE.

**RELEASED JULY 20, 1931**

PARAMOUNT  
 presents

## "MANSLAUGHTER"

with

**CLAUDETTE COLBERT**  
 and  
**FREDRIC MARCH**  
 A PARAMOUNT TALKING PICTURE.

**RELEASED JULY 27, 1931**

PARAMOUNT  
 presents

A **SCHWAB & MANDEL**  
**PRODUCTION**

## "QUEEN HIGH"

with

**STANLEY SMITH, GINGER ROGERS,**  
**CHARLES RUGGLES**  
**& FRANK MORGAN**  
 Directed by FRED. NEUMEYER  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 3, 1931**

STARCRAFT LTD.  
 presents

**GUY NEWALL AND**  
**DORIA MARCH**

in

## "THE ETERNAL FEMININE"

Directed by ARTHUR VARNEY  
 A PARAMOUNT TALKING RELEASE

**RELEASED AUG. 3, 1931**  
 BRITISH QUOTA PICTURE

PARAMOUNT  
 presents

## **WILLIAM POWELL**

in

## "FOR THE DEFENSE"

with

**KAY FRANCIS**

BY OLIVER H. P. GARRETT  
 Directed by JOHN CROMWELL  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 10, 1931**

PARAMOUNT  
 presents

## **RICHARD ARLEN**

in

## "THE LAW RIDES WEST"

with

**MITZI GREEN & EUGENE PALLETTE**  
 Directed by OTTO BROWER and EDWIN H. KNOPE  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 13, 1931**

PARAMOUNT  
 presents

**RUTH CHATTERTON**  
**AND CLIVE BROOK**

in

## "ANYBODY'S WOMAN"

Directed by DOROTHY ARZNER  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 17, 1931**

PARAMOUNT  
 presents

## **JACK OAKIE**

in

## "THE SAP ABROAD"

with

**GINGER ROGERS**

Directed by A. EDWARD SUTHERLAND  
 A PARAMOUNT TALKING PICTURE

**RELEASED AUG. 20, 1931**

PARAMOUNT  
 presents

## **CLARA BOW**

in

## "LOVE AMONG THE MILLIONAIRES"

with

**STANLEY SMITH, MITZI GREEN,**  
**SKEETS GALLAGHER**  
**and STUART ERWIN**  
 Directed by Frank Tuttle  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 24, 1931**

PARAMOUNT  
 presents

## "LAUGHTER"

with

**NANCY CARROLL**  
**FREDRIC MARCH &**  
**FRANK MORGAN**

Directed by H. D'Abbadie D'Arrast  
 A PARAMOUNT TALKING PICTURE.

**RELEASED AUG. 31, 1931**



Dec. 3, 1930

The Bioscope

PARAMOUNT  
presents

## "THE SPOILERS"

An Edwin Carewe Production  
with

GARY COOPER  
KAY JOHNSON, BETTY COMPTON  
WILLIAM BOYD and HARRY GREEN

BY REX BEACH

A PARAMOUNT TALKING PICTURE

RELEASED JUNE 29, 1931

ADOLPH ZUKOR and JESSE L. LASKY  
present

## THE TWO BLACK CROWS MORAN & MACK

in

### "ANYBODY'S WAR"

Directed by RICHARD WALLACE  
A PARAMOUNT TALKING PICTURE

RELEASED JULY 6, 1931

PICCADILLY PICTURES  
present

## CARLYLE BLACKWELL

and

EDNA BEST

in

### "BEYOND THE CITIES"

Produced and directed by

CARLYLE BLACKWELL

A PARAMOUNT TALKING RELEASE

RELEASED JULY 6, 1931

BRITISH QUOTA PICTURE

# COMING EVENTS



# Stellar Attractions

NOT INCLUDED IN OUR  
REGULAR  
RELEASING  
SCHEDULE

PARAMOUNT  
presents

## "CAST IRON"

with

WALTER HUSTON,  
KAY FRANCIS

and

KENNETH MACKENNA

By LAJOS ZILAHY

Directed by

LOUIS GASNIER & GEORGE CUKOR  
A PARAMOUNT TALKING PICTURE

RELEASED JUNE 25, 1931

PARAMOUNT  
presents

## JACK OAKIE

in

### "THE SOCIAL LION"

with

MARY BRIAN, SKEETS GALLAGHER  
and OLIVE BORDEN

Directed by A. EDWARD SUTHERLAND  
A PARAMOUNT TALKING PICTURE

RELEASED JULY 2, 1931

PARAMOUNT  
presents

## CLARA BOW

in

### "HER WEDDING NIGHT"

with

RALPH FORBES, CHARLES RUGGLES  
and SKEETS GALLAGHER

Directed by FRANK TUTTLE

A PARAMOUNT TALKING PICTURE

RELEASED JULY 16, 1931

ADOLPH ZUKOR and JESSE L. LASKY  
present

## "THE SILENT ENEMY"

A BURDEN-CHANLER  
PRODUCTION

A PARAMOUNT TALKING PICTURE

RELEASED JULY 23, 1931

PARAMOUNT  
presents

## "HEADS UP"

with

CHARLES ROGER  
HELEN KANE

and

VICTOR MOORE

Directed by VICTOR SCHERTZINGER  
A PARAMOUNT TALKING PICTURE

RELEASED AUG. 6, 1931

PARAMOUNT  
presents

## "FAST & LOOSE"

with

MIRIAM HOPKINS  
CAROLE LOMBARD  
FRANK MORGAN

Directed by FRED NEWMEYER  
A PARAMOUNT TALKING PICTURE

RELEASED AUG. 27, 1931

PATRICK K. HEALE  
presents

## "IN A LOTUS GARDEN"

A Musical Extravaganza

Directed by FRED PAUL

A PARAMOUNT TALKING RELEASE  
BRITISH QUOTA PICTURE

RELEASED AUG. 27, 1931



Dec. 3, 1930

The Bioscope

PARAMOUNT  
PRESENTS

# THE MARX BROTHERS

## IN ANIMAL CRACKERS

WILLIAM ROTH

THIS WILL BE FOLLOWED  
AT THE  
**CARLTON**  
THEATRE BY  
JACK BUCHANAN  
IN AN  
ERNST LUBITSCH  
Production  
"MONTE CARLO"  
WITH  
JEANETTE MACDONALD

 **Paramount Film Service Ltd.**   
HEAD OFFICE 166-170 WARDOUR ST. W.1  
— LONDON —

DIRECTED BY VICTOR HEERMAN

Based on the Musical play by  
George S. Kaufman Morrie Ryskind Bert Kalmar Harry Ruby  
Screen play by Morrie Ryskind  
Continuity by Pierre Collings

*A Paramount* **TALKING** *Picture*

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21st YEAR.

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No. 1261. Vol. LXXXV.

DECEMBER 3, 1930

PRICE 6d.

## In Brief

**PURCHASE** of the Astoria chain of theatres by Paramount, exclusively disclosed in "The Bioscope" on August 13th, is now officially announced.

Page 21

**ARTHUR Dent**, director of Wardour and B.I.P., leaves for U.S. to-day to study the wide film problem.

Page 20

**AFTER** an association of 34 years with Walturdaw, E. G. Turner has left the company to start business on his own.

Page 21

**AT** last night's meeting of the S.M.P.E. (London Section) a resolution in favour of dissociating from the American parent body was carried by 24 votes to 3.

Page 22

**MEMBERS** of the Devon and Cornwall Branch of the C.E.A. have appealed to the General Council to take steps against the threatened introduction of the wide film.

Page 20

**AT** the end of the year the Renters' Sound Inspection Department will cease to exist, as it is felt that it is not needed any longer.

Page 40

**EXTENSIVE** reconstruction work being carried out at the Gainsborough studios is described.

Page 27

**STRINGENT** rules regarding car parks at cinemas have been adopted by the L.C.C.

Page 24

**A** MASS meeting of projectionists in the London area will be held at the Rialto, Coventry Street, W., on Sunday, December 14th.

Page 22

**IMPRESSIONS** of the seventh annual reunion of the veterans of the cinematograph industry are given by a special representative.

Page 20

**IN** an article on "Modern Cinema Design," J. R. Leathart criticises British theatres and the factors governing their construction.

Page v.

## Astuteness or Astigmatism?

On August 13th last THE BIOSCOPE carried exclusive news that Sam Katz, of Paramount-Publix, had concluded the preliminaries to a deal which would give Paramount control of the new Astoria theatre chain with total seating for over 12,000.

Fleet Street followed up the clue, but the Astoria executive sat tight on all information. A half-hearted denial of our story was made by 'phone; documentary confirmation that it was lacking in accuracy was promised. But it never came.

In September, when Eugene Zukor unostentatiously arrived in this country, THE BIOSCOPE repeated that Paramount had a hand on the Astoria theatres. Again there was no official denial.

This week, following certain lay Press reports, a statement is issued by J. C. Graham confirming the news published in THE BIOSCOPE four months ago!

Paramount-Astoria Theatres, Ltd., has been formed with a capital of £200,000, and with Mr. Graham as the Managing Director, to take over the four existing Astorias from Astoria Theatres, Ltd.

The official statement, with a restraint which is not uncommon to documents of its kind, gives no indication of the real romance underlying the deal.

The most intriguing facts attaching to this and similar transactions—some of which are still to be heard of—are most forceful when related in the prosaic language of figures. For it is said that figures can be made to tell any story. Certain it is beyond doubt that figures could never tell a more complete or more amazing story.

According to the *Daily Telegraph* the total original cost of the four Astoria Halls was in the neighbourhood of £800,000. The purchase price believed to have been paid by Paramount is put at between £1,500,000 and £1,750,000.

Taking these figures merely as a rough guide, it would be interesting to know exactly who gets the handy little difference of half to three-quarters of a million! However, away from the particular to the general.

The cinema has passed through a troublous infancy to the muscular maturity it sports to-day. It has outlived the derision of the "arty" and has won recognition as an instrument of tremendous national importance both socially and commercially.

The old warfare between art and 'apence is now less spectacular and less vital to Britain as a nation, than the fight between astuteness and astigmatism.

If four British cinemas are worth a million and a-half to U.S.A., we are left with the simple little mathematical problem of how much 400 of Britain's best theatres are worth to Britain.



## Britain "Wide" Awake ?

### B.I.P. Watching Screen Developments

#### Dent for America to Investigate

The first sign of active British interest in Wide Screen developments comes with the announcement that Arthur Dent, director of Wardour Films and British International Pictures, is sailing for America to-day (Wednesday) to obtain first-hand information on the various systems now in advanced stages of exploitation there. "I shall not only visit New York, but Hollywood also," said Mr. Dent. "I shall be away for four or six weeks, and hope to view all the important wide film systems, including Grandeur (Fox), Realife (M.-G.-M.), Vitascope (F.N.), and the Spoor Berggen system. I shall review the whole situation both from theatre and studio points of view. We (B.I.P.) cannot afford to waste time. We want to know what the Wide Screen is all about; what it is going to mean to British pictures as well as to British theatres." This somewhat belated move will be welcomed by all who have the interests of British films at heart. For some time past, while giving advance details of American Wide Screen devices, "The Bioscope" has urged British producers not to allow themselves to be overtaken by the wider stock innovation as they were by the "talkie" invasion.

B.I.P., as the premier British producers, are to be congratulated on having at last decided to move in the matter.



Arthur Dent

## A Youngster Among the Veterans

### Reunion of Old-Timers

(By a Special Representative)

It was my pleasure to join the pioneers of the cinematograph industry at their seventh annual reunion at the Holborn Restaurant on Monday. Not without diffidence did I accept the invitation, and I had seriously considered going along to Willie Clarkson's to borrow some hirsute matter with which to conceal the callowness of my cheeks. As it turned out, I was glad I did not. I should have been the only veteran present!

Except for the fact that Secretary Bill Blake was on a diet, that Will Day would keep on repeating such disconcerting dates as 1896 and 1899 in terms of disgusting familiarity, that Billy Jeapes related how his son, "following in daddy's footsteps," had produced the Edibell set, and that A. Pearl Cross had, in mysterious fashion, suddenly assumed a colossal walrus moustache, there was little to mark this function as a gathering of old-timers. When Pearl Cross accused Will Day of having the secret of perpetual youth, I could not refrain from casting my eye over the assembly to find one among them who had not.

It was a real gathering of the clans. Yorkshire and Scotland struck my ears with tuneful unison, and I have a recollection of even catching a whisper of "Indeet, to gootness," accompanied by an aroma of leek. But they were all one family, nevertheless, and from one corner would jump up this one to say, "Meester Chairman, I would like to tak' wine wi' Brither Mozley," bringing the retort, "Reet, laad, t' pleasure's mine."

Then Dicky Dooner asked permission to take wine with "the father of his four children." Quick as if it had been pre-arranged Will Day responded, "Dicky, you're a lucky man to know him!"

But there were solemn moments. When we stood to drink the toast of "Absent Friends" and those who had gone before, I saw on many faces the wistful look recalling days that had been, and old pals who would

congregate there no more. It was solemn, too, when Will Day spoke of those who had "fallen by the way." And then he gave



W. N. Blake



W. Day

voice to his scheme for a wonderful night at which all the old instruments could be brought out again to provide a display to raise funds for benevolent purposes.

There were other "speechifyings," a first-rate light entertainment, staged by J. O'Neill Fisher, in which Charlie Mozley (fra' Bra'ford) played a leading role, and lots of fraternising and reminiscing, and, to wind up the proceedings, as hearty and sincere a rendering of "Auld Lang Syne" as I have ever heard.

So the party broke up. They all went their ways bearing the freshened memories of those pioneer days and glowing with good-fellowship, while I went mine musing on the remarkably close bond that unites these sturdy veterans and wishing that a kindlier fate had allowed me to be one of them.

## C.E.A. Move Against Wide Film

### Exhibitors to Appeal to Government

The Devon and Cornwall Branch last week adopted a resolution calling on the C.E.A. General Council to make representations to the Board of Trade to issue an order forbidding the importation or use of any foreign film exceeding the standard width film on the grounds of the greatly increased risk of fire due to the extra amperage that would be required.

Major Ellis, moving the resolution, which was seconded by W. Pickett, said he did not believe exhibitors wanted wide films, nor could they afford them.

His view was that they should ask the General Council to approach the Home Office with the request that it should issue a regulation under the Cinematograph Acts forbidding, on the grounds of fire risks, any film other than the present standard film being exhibited in England.

If they did that they would damn this thing right away. The signs were that each of the big renters would bring out his own wide films for his own purpose. They had tried to skin exhibitors with the "talkies," and they were trying to complete that process of skinning by offering them films for showing which they must rent or buy the necessary apparatus.

In his view there was no desire or demand for the wide film.

To bring out the wide film necessitated the installation of new apparatus which the exhibitor must hire, and it was nothing more than a ramp which the C.E.A. should check, and show them that it runs and controls its own business.

If they took no action they would be asking for trouble with the local health departments, who would come on exhibitors on the ground of eye-strain. In many cases out would have to come the front seats now in use.

W. J. A. Bayley agreed with much that Major Ellis had said, but was afraid action was a little belated. They would have the wide film before they knew it.

The Vice-Chairman (W. Pickett) said it was important that they should make a strong effort "to break down the domination of the Yank." Unless exhibitors took some stand they were going to be at the mercy of the American producer, and his mercy would be small.

W. Farrant Gilly asked if they were likely to get the Branches to support this proposal, because unfortunately the circuits did not support the C.E.A. resolutions, and they were the strongest buyers.

It was decided to canvass the support of other branches.

## £1,400,000 in the Till

### Warner Bros.' Earnings

In the year ended August 30th, Warner Bros. takings amounted to \$7,074,621—roughly £1,400,000. This is the nett sum after all charges have been subtracted.

In his report to shareholders Harry Warner says that full benefits of the newly acquired properties had not begun to show in the year under review. Since September 1st, he adds, business and profits have turned upwards.



## E. G. Turner Leaves Walturdaw To Develop New Business

E. G. Turner, for 34 years associated with the accessory firm of Walturdaw, of which for many years he was managing director, has severed relations with the company and has commenced business on his own as The Patent Fireproof Rear Projection Screen Co. and the Perforated Front Projection Screen Co., with offices at Gloucester House, 19, Charing Cross Road.

In a conversation with a BIOSCOPE representative, Mr. Turner admitted that he had finally withdrawn from the Walturdaw Co., but added that he had done so not because of any internal disruption, but simply in order to develop certain new ideas of his own.

"There is no bad feeling at all," he said. "Naturally, it is a great wrench to disassociate myself with the company, which has been practically my life's work, but I have certain plans in mind, of which I will tell you more later, and I am proposing to develop them on my own."

Mr. Turner, who is one of the pioneers of the cinematograph industry, was one of the founders of the original Walturdaw, and was responsible, up to a few months ago, for the controlling influence in the company's affairs. A short time ago, owing to ill-health, he withdrew partly from active control, and was succeeded in the managing directorship by Mr. Armitage, but he continued until last week to take an active interest in Walturdaw affairs, of which company he remained a director.

## New Projection Device Depth Through Dual Lens

A new all-British invention, known as "The Improved Projection Device," is about to be exploited by a company called I.P.D., Ltd., now in process of formation, with offices at 26 and 27, D'Arblay Street, W.1. Joseph Kean, late general sales manager of New Era Pictures, Ltd., will act as general manager of the company, which will have on its board Mr. Herbert Weld and Colonel Hynes. Michael Francis, well-known in the industry, is to act as secretary.

While it is not claimed that the Improved Projection Device will give stereoscopic results, it is said to afford greater depth to the projected picture. The device consists of an attachment comprising a primary and secondary lens, the whole of which can be fixed to the porthole of the projection box or built upon a stand between the porthole and the projector-head.

By means of these two lenses two separate images are projected simultaneously on to the screen, with the result, it is said, that a fourth dimension is suggested.

It is also claimed that the device entirely eliminates flicker and obviates dangers of eye-strain. The cost is likely to be small and payment spread over a long period.

An actual technical description of the invention is not yet available, but will appear in THE BIOSCOPE following a special private demonstration which, we understand, is to be arranged within the next few days.

## Paramount-Astoria Deal—Official "Bioscope" Exclusive News Confirmed More Astorias to be Built

On August 13th last "The Bioscope" published the exclusive information that Paramount had completed preliminaries to their acquisition of the Astoria Theatres.

The news is confirmed this week in an official statement issued by J. C. Graham, Paramount chief in this country. This statement discloses that a new £200,000 corporation, to be known as the Paramount-Astoria Theatres, Ltd., has been formed to purchase the Astoria chain from Astoria Theatres, Ltd.

It is understood that Earl St. John, of the Plaza and Carlton, will take active control for Paramount and that Charles Penley will remain as general manager of the Astorias under Paramount.

Also on August 13th "The Bioscope" announced exclusively that work was about to be commenced on a further addition to the Astoria chain in Wood Green and that another important site in North London had also been chosen for the erection of a sixth Astoria.

It is now understood that the contract for building the new Astoria, to seat 3,500, at Wood Green will be placed with Knox & Dyke, Ltd., 4, Cavendish Place, W.1. The building will be situated on the High Road, near Lordship Lane.

The other site to which THE BIOSCOPE referred is understood to be situated on the Holloway Road, N.

The architect for the Wood Green Astoria is E. A. Stone, F.S.I., of 20, Berkeley Street, who planned the earlier Astorias and who is a director of the Astoria Theatres, Ltd.

The seating capacity of the four theatres now acquired by Paramount is as follows:—

Astoria, Brixton	....	....	....	....	3,000
" Streatham	....	....	....	....	1,750
" Old Kent Road	....	....	....	....	2,400
" Finsbury Park	....	....	....	....	4,000

It is said that the purchase price runs into practically a million and a half.

Paramount have also purchased the Royal Avenue Picture House, Belfast, and propose to erect Supers in Newcastle, Leeds, Liverpool, Glasgow, and other large cities.

The official statement authorised by J. C. Graham, managing director of Paramount Film Service, Ltd., announces the formation

out this his first statement on the matter for publication.

The Astoria group will become a part of the theatre department of the Paramount Film Service, Ltd., under the direct management of Earl St. John, and will be conducted in precisely the same manner as the Plaza Theatre, the Carlton in the West End, the new Paramount Theatre at Manchester, and other provincial key centre theatres.

"The taking over of these theatres," stated Mr. Graham, "is merely a part of Paramount's declared and established policy of providing for the due exploitation of their product in all key centres and is in line with the known intentions of the organisation in provincial centres like Manchester, Birmingham, Cardiff and Dublin, where theatres are being operated, and other key cities such as Newcastle, Leeds, Liverpool, Glasgow and Belfast, where Paramount theatres are being erected or will be built as soon as schemes of construction now in hand are complete.

"The rapid growth of London and Greater London to its present size as the greatest metropolitan centre of population in the world renders it necessary for Paramount to have a number of such 'lighthouses' in this area, and this group of palatial super theatres will enable Paramount to meet this situation."

Earl St. John in an interview said: "Naturally we have not set our plans yet, but the Paramount theatre spirit will be infused in the Astoria organisation. Mangan stage productions such as are featured at the Plaza will be put on and double-feature programmes will be run. All the Paramount product will find release through the Astorias and, of course, certain other product of the best quality available. Personnel remains practically undisturbed and Mr. Penley will continue to act as general manager as he has done hitherto, with myself in control just as the Astoria directorate was previously in control.



Earl St. John

Chas. Penley

of the new £200,000 corporation which has acquired the Astoria group.

The new corporation has, according to this statement, purchased the four palatial Astoria Theatres at Streatham Hill, Brixton, Old Kent Road and Finsbury Park. There is no word concerning other Astorias about to be built.

It was pointed out by Mr. Graham that it had not been possible to give a definite reply to questions as to Paramount's intentions in regard to the purchase during the past few weeks, owing to the involved nature of the negotiations and the impossibility of forecasting the time at which all the legal and other necessary adjustments would have been completed.

Immediately the final stage in the negotiations, terminating in the formal handing over of the theatres to Mr. Graham as the representative of Paramount by Mr. Segal and his associates of the Astoria Theatres, Ltd., had taken place, Mr. Graham gave





Radio's new epic of the Foreign Legion story "Beau Ideal," directed by Herbert Brenon, is a sequel to the big screen success "Beau Geste," and stars Ralph Forbes. This film is likely to be seen in this country in the near future, and Sol E. Newman predicts that it will score a startling success

## S.M.P.E. Decision

At last evening's meeting of the Society of Motion Picture Engineers (London Section), of which Simon Rowson is chairman, a resolution was passed by 24 to 3 in favour of dissociating the Section from the parent body in U.S.A.

The Executive Committee was appointed to arrange the terms of dissolution by not later than January 1 and to frame proposals for a New Constitution not later than January 12.

## Goldwyn for England To Supervise Next Tivoli Show

Samuel Goldwyn sails for England on the *Aquitania* to-day (Wednesday) and will arrive in London on December 9th. Mr.



Sam Goldwyn

Goldwyn's 6,000-mile journey is being undertaken largely because of his desire to have a personal hand in the arrangements for the Tivoli presentation of "One Heavenly Night," opening on Boxing Day. For this film he took Evelyn Laye to Hollywood on a contract at one of the largest salaries ever paid.

As already announced in *THE BIOSCOPE*, Mr. Goldwyn is now in charge of the entire production activities of Art Cinema Corporation, the company producing the large majority of United Artists' films.

The roving eye of the famous producer will, it is anticipated, be even more alert on this trip than it has been on previous ones, in the never-ceasing search for new screen talent.

## Projectionists' Meeting December 14

A mass meeting of projectionists in the London area will be held at the Rialto Coventry Street, W.1, on Sunday, December 14th, at 11 a.m. The theatre has been kindly loaned by J. V. Bryson, Esq., of Universal, for the purpose.

Among the subjects of interest will be the showing of the film "Strike Up Friend Ship," the sound film describing the manufacture of Ship Carbons.

The second batch of Efficiency Certificates will be presented by a representative of the Renters' Committee.

Officers of the Guild and others will speak on the progress of sound film presentation during the last two years, and also on the aims and objects of the Guild.

It is to be hoped that all projectionists will make a special effort to attend.



Latest Situation Overseas**Renters Dictate Admission Prices  
To Stop Price Cutting***(By Our Own Australian Correspondent.)*

Business being bad generally, price-cutting has been very prevalent of late, so much so that film distributors have decided to insert a clause in next year's contracts providing that one shilling be the minimum charge at all theatres throughout Australia and New Zealand. The move was made when city theatres started to drop admissions down as low as sixpence and ninepence.

**Circuit Expansion**

The recently formed Hoyts-Fox exhibiting circuit continues to expand here, and besides acquiring new city holdings suburban houses are also being purchased. Stanley S. Crick, head of Fox, who handled the deal from the American side, has returned, and with his presence relieving his co-director, Charles Munro, free to concentrate on the theatres and solely, further big moves are expected.

**Tut! Tut!!**

The long-awaited decision of the judges of the film scenario contest, promoted by the Commonwealth Government, has been at last announced. And of all things, the winning effort has to do with matters biblical, carrying the title, "Tutankhamen." As the idea was promoted with the object of fostering the industry locally, the trade scoffs at the award and wonders just where the judges imagine the money could be secured by a producer anxious to handle this type of subject. The scenario drew a prize of £400 and a similar award was made for another, "Back o' Beyond," for being adjudged the scenario containing the best Australian sentiment.

On the surface it looks as though the scenario competition has followed the same path as the film contest, when the competing efforts were so uninspiring that it was decided to award only one prize, the third. That went to a picture which had one of the most inglorious city runs on record.

Sam Burger, executive of Metro-Goldwyn-Mayer in America, will visit Australia shortly as personal representative of Arthur Loew, head of the company's overseas department.

J. L. Cathro, managing-director of R.C.A. Photophone in Australia, left last week on a visit to American headquarters. He goes via France and will also look in on London.

"Greek Street," the Gaumont produced "talkie" with William Freshman starred, is being handled here by British Dominion Films. It is being put out as a special and is looked forward to click in the same big way as "Splinters" and "Rookery Nook" did.

No craze has registered so strongly in this country as community singing. Worked by the big wireless broadcasting companies, the idea is handled in theatres, halls and parks, many exhibitors also finding its introduction profitable.

The stunt is to get a good personality man to lead the songs, charge an all-round admission of one shilling, hand around sheets carrying the words, and the people do the rest. Why people should pay to do what they can do at home in the bathroom free is unexplainable, but the fact remains that they do, and throughout the land massed sing-songs are making big money for the sponsors of the idea.

**U.S.A. Tussle for European Theatres****M-G-M, Fox and Paramount Competing***(By Our German Correspondent, Fritz Mann.)*

In Berlin a report is current to the effect that Metro-Goldwyn-Mayer intend to buy the Emelka interests of Cohan, the Parisian banker. It is said, however, that Metro-Goldwyn-Mayer will not take over officially active participation in Emelka, but will use its influence indirectly. For one thing Metro-Goldwyn-Mayer would exploit their pictures in Germany throughout the Emelka theatres. On the other hand, Emelka is bound by a Government contract (the German Government was, till lately, the chief shareholder in Emelka) to show in its theatres at least 50 per cent. pictures of German origin. But the Metro-Goldwyn-Mayer talkers available at present for the German market would scarcely reach the total number of the foreign pictures allowed under this Government contract. We must also regard an early agreement of a similar nature between Ufa and Parufamet (the European representative concern of Metro-Goldwyn-Mayer and Paramount) as a practical certainty. All portents reveal U.S.A. watching for outlets in this market by the acquisition of theatre control.

**Desperate Situation by Unemployment**

The situation of German cinemas in consequence of the terrible want of work is becoming more and more acute. The new official statistics show 3,500,000 unemployed in Germany.

It can safely be calculated that the number

of cinema visitors as compared to normal conditions is only about 50 per cent. German exhibitors to help meet the deficiency are continually elaborating systems of reduced admission tickets for unemployed.

**C. P. Sheehan in Berlin**

C. P. Sheehan, foreign manager of the Fox Film Corporation, is in Berlin, where he is staying at the Hotel of Adlon, the general headquarters of the international film representatives in Berlin. His stay in Berlin, which is calculated to last for several weeks, gives grounds for all kinds of rumours. It is said that he will not only reorganise the scheme of the European Fox sale, but will also treat with German producing firms concerning certain Fox plans to produce a great number of pictures in Germany in collaboration with German firms.

As already reported, the Klangfilm-Tobis has the intention of suing (on the basis of the last decisions in favour of the Klangfilm) those exhibitors who have installed Kinoton machines. Now I hear that the German C.E.A. will appeal. It is hoped that Klangfilm will give up the prosecutions and come to some private arrangements with the 200 Kinoton exhibitors.

The managing director of the renting department of the Ufa, Mr. Meydam, has been appointed on the Ufa board.

**Cinema Receipts Increasing  
72,000,000 Francs Per Year for Paramount Theatre***(From Our French Correspondent, Georges Clavier)*

Louis Lynde has been nominated director-general of the Haik circuit, which is shortly to be extended. There are five halls to date—Olympia and Colisée, Paris, the Empire and the Palace at Nancy, and the Novelty at Nice. At the present time builders are at work on the foundations of the large Boulevard Poissonnière Paris hall, to contain between 3,500 and 4,000 fauteuils. When completed, in about eighteen months' time, this will be the largest hall on the Boulevards and the most up-to-date. Olympia, which was opened on April 11th last, has cashed-in four and a half million francs in three months, and receipts are on the increase. It is unfair, of course, to compare it with the Paramount, the next best hall, which, in the three first months of the year, cashed-in nearly eighteen million francs.

**Pathe Against Kodak**

A very complicated and interesting lawsuit has just commenced in the Paris Commercial Courts. It involves Kodak-Pathé S.A., Pathé-Cinéma, the Kodak French company, and the American Kodak company. It will be remembered that about three years ago Kodak and Pathé came to terms for the joint manufacture of raw stock film (both Kodak emulsion and Pathé formula), and the Société Anonyme Kodak-Pathé was founded, Kodak having 51 per cent. interest and Pathé 49 per cent. The Americans took control of the vast Pathé works at Vincennes, and the plant was modernised. Before this deal the profits of Pathé-Cinéma on the manufacture and sale of raw stock

amounted to several million francs per annum, but it is averred that the profits of Kodak-Pathé have only amounted to a few thousand francs. The dispute is, apparently, due to the non-fulfilment of contracts and the consequent loss sustained by Pathé-Cinéma. The suit, which has been anticipated for a long time, is likely to be a lengthy one, unless the parties make terms.

**Pathe Opens a De Luxe Hall**

Pathé-Cinéma, which took over the fashionable dance-restaurant, L'Ermitage, in the Champs-Élysées, has turned the hall into a cinema de luxe, with 1,200 fauteuils at 20 and 25 francs. The hall, which has a yellow, grey and gold scheme of decoration, is lighted by translucent pilasters. The Société Foncier des Champs-Élysées is responsible for the financial side of the enterprise, and André Arvidson is the architect. The acoustic properties of the hall have been assured by the Celestex concern, and R.C.A. Photophone sound system has been installed. The hall has been designed with a view to eventually introducing a wide screen.

**FOX BANS SCREEN ADVERTISING**

Fox Theatres have launched a campaign to abolish screen advertising in cinemas. In all theatres in the company's big American circuit managers have been ordered to discontinue whatever film advertisements they are now using and to turn down all future propositions of this nature.

The company, it is stated, is taking this step in the belief that screen advertising will ultimately prove a boomerang.



## Trade in Parliament

### Banned in India

In the House of Commons, Harry Day asked the Secretary of State for India whether he could state the names of the films that had been prohibited during the previous 12 months, giving the country of origin in every case.

A written answer from the India Office states that the exhibition of the following films was prohibited during the 12 months ending September 30, 1930:—"Monument of Tears" (U.S.A.); "Bicharak" (U.S.A.); "The Charge of the Gauchos" (U.S.A.); "Civil Disobedience at Dandi, April 6, 1930" (India); "Civil Disobedience at Bombay, April 7, 1930" (India); "Drums of Love" (U.S.A.); "Expiation" (India); "Gandhi's March for Freedom" (India); "Gandhi's Historic March" (India); "Ivan the Terrible" (Russia); "King of the Khyber Rifles" (U.S.A.); "The Letter" (U.S.A.); "Mahatma Gandhi's March" (India); "Mr. Patel's Procession" (India); "The Passion of Joan of Arc" (France); "The Patriot" (U.S.A.); "The Red Dance" (U.S.A.); "The Red Flame" (Britain); "The Scarlet Lady" (U.S.A.); "Shiraz" (Britain); "The Silent House" (Britain); "The Terror of Chalta Purj" (India); "The Truth About Sex" (U.S.A.); "The Very Idea" (U.S.A.); and "Volga-Volga" (France).

### Pictures for the Troops

In the House of Commons yesterday (Tuesday), Harry Day asked the Secretary of State for War whether the Army Council had approved a series of cinema entertainments to be given on troopships and transports carrying troops and their families to stations in the Far East. Could he say how many

such ships had been fixed up with cinema operating boxes and would he give particulars?

Mr. Tom Shaw, replying, said: "As an experiment, facilities have been granted by the Board of Trade, at the request of the Army Council, to a commercial firm to instal, without charge to public funds, a cinematograph apparatus on the transport "Nevasa," now on a voyage to China. The arrangements provide for a frequent change of programme, and the charges for each entertainment are reasonable. Arrangements comply in all respects with Board of Trade requirements. Should this experiment prove a success, the question of its extension to the other transports employed on trooping will receive consideration."

### Offensive Films

In the House of Commons on Wednesday, Sir Nicholas Greville-Doyle asked the Secretary of State for Foreign Affairs whether it was customary for British representatives abroad to make formal or informal complaints to Foreign Powers concerning the nature of films and plays detrimental to British interests; if so, whether any such complaints had been effective in securing the withdrawal of the offending film or play.

Mr. Henderson: "His Majesty's representatives in various countries have from time to time approached the competent authorities concerning films thought to be detrimental to British interests. The answer to the second part of the question is in the negative, though in some cases excisions or modifications have been secured in films to which objections were taken.

## L.C.C. Rule on Car Parks

### Stringent Fire Precautions

The L.C.C. has recently insisted that all new buildings, especially places of amusement, should, in order to avoid the intensification of the traffic congestion, have provision for parking motor cars.

In this connection such provision has been made at the new Regent Theatre at Amhurst Park, Stamford Hill, but questions arose as to the danger involved by reason of the exits being close to the parking spaces.

In this connection the Theatres Committee has reported and the L.C.C. last night adopted the following recommendations:—

That arrangements in connection with car parks be entirely under the supervision and control of the licensee of the theatre.

That incombustible imperforate fence walls or screens at least 16 ft. high separate the car parks from the open exit ways of the theatre.

That petrol be not stored on the car parks and that petrol tanks of cars be not filled, or repair work be undertaken, while the cars are in the parks.

That an adequate number of chemical fire extinguishers and pails of sand be provided in each car park.

That an experienced attendant be in charge at all times when the parks are in use.

Although the report concerned the Regent, Stamford Hill, the Council's recommendations will apply to all theatres within its jurisdiction.

## Disappointing International Congress

### Avant Garde Dead?

Representatives from France, England, Belgium, Spain, Holland, Germany and Poland gathered in Brussels last week-end for the second international Congress of the Independent Cinema.

The Congress was held in the magnificent Palais des Beaux-Arts, and several sessions were devoted to viewing the productions of the European "avant garde." Judging from the specimens shown, the advanced film movement on the Continent is losing some of its brilliance.

The most interesting film shown was the Soviet film "Earth," directed by Dovshenko. This has already been exhibited by the Film Society in England.

Britain was represented by "Borderline," Kenneth Macpherson's film with Paul Robeson, and "Drifters," Grierson's picture of the herring fleet.

Spain's sole contribution, "Poeme de Madrid" was disappointing. It is a two-reel record of gala and festival in the Spanish city, photographed and cut without any particular imagination or feeling.

From France we had Deslaw's new short "Robots," concerning which the less said the better, and "Champs Elysees," another of those "documentaires," complete with

the flying cameras and freak angles, so beloved of the French "moderns."

Belgium itself contributed "The White Flame," a short abstract by Charles Dekeukeleire, and a number of Henri Storck's "actualities." Germany's only important offering consisted of extracts from Ruttman's sound film "La Melodie du Monde," an interesting experiment in sound and visual montage.

In between observing and commenting upon this somewhat faint-hearted programme of films, the delegates considered various matters affecting the independent cinema throughout the world.

A resolution was passed calling for an energetic fight in all countries against the censorship; an international scenario competition was launched, and an Information Bureau established, with headquarters in Amsterdam.

As a medium for exchanging views and enabling film societies and independent groups to establish contact, the Congress had its values, but it is to be hoped that next year a more representative and up-to-date selection of films will be secured. Valuable experimental work, both sound and silent, is being conducted in Europe, but far too little of it found its way to Brussels. R.B.

## Wynbergen Quits Radio

Leon Wynbergen has resigned his position as joint general sales manager of Radio Pictures, says Sol. E. Newman, Radio Pictures chief. No new appointment will be made, Ralph Hanbury now commencing to act as sole general sales manager.



Dwight Frye has a pleasant sort of part in Universal's thriller "Dracula," if expressions mean anything at all



# Talk of the Trade

*Marionettes and Maurice! — Hush! He's Only From Roxy—R.I.P. — Elvey Needs Slimming—DORA'S Cousin "Ettie" To Stay?*

FARADAY HOUSE,  
December 3, 1930

## "Maurice" Becomes— a Marionette!

"Maurice" has arrived! And his whirlwind season at the Dominion Theatre will add not only £8,000 to his earnings, but considerably also to his learning. He will learn what he owes to the screen. As I sat at the back of the stalls on Monday's opening performance, I found myself watching, over a sea of heads, this real Chevalier singing the songs I had heard from the screen. But to me he was much less real than he had been on the screen; a mere marionette figure in the place of the great sunny-faced comedian who has made himself my screen favourite. Whether at the end of his short London season the film will be owing anything to the stage is by no means certain. I admit quite frankly that his personal appearance has been arranged on a scale which reflects still more credit on the highly efficient publicity organisation maintained by Paramount. All the ladies will love to meet the Maurice of their dreams. I can only hope that they will come away feeling that flesh and blood has rewarded them. Apart from a few stories which he was able to put over the footlights, but which would certainly have been excised from any film by the censor, I got considerably less kick out of seeing him on the boards than I did out of his most recent screen performance in the "Big Pond." Which goes to prove that the vaunted intimacy of the stage theatre becomes a myth in these days of supers, while the "close-up" of the screen annihilates completely the increasing acreage of auditorium.

## Ssh! Something Doing!

Dead quiet about Douglas Murray, who you will remember has been brought over from New York, where he has been in charge of "Roxy's" stage presentations, to set going a vaudeville policy in the John Maxwell theatres. Pressmen are not allowed to get near Mr. Murray, and all that one can get out of Mr. Maxwell's theatre publicity organisation is that the first big stage show originated by Murray will go on at the Regal, Marble Arch, on December 20th, when "Middle Watch" is the main film feature. And then for the rest of the A.B.C. halls . . . . ? ? This Scottish caution!

## R.I.P. R.S.I.C.!

So the Renters' Sound Inspection Committee is dying of senile decay! Probably nothing associated with sound pictures has fulfilled such a silent or such a salient function as this Committee. When at the end of this month it passes out—as silently as it has wormed its way through the eighteen months of its useful life—it will leave behind it a monumental piece of work. But for the Sound Inspection Committee heaven alone knows to what standards of sound reproduction many of the smaller British theatres would have aspired. There are now nearly 2,800 halls screening "talkies," and it is a gratifying thought that of all these the Committee consider that only two are working definitely bad "talkie" sets. Every member of the Inspection Committee—it would be

unfair to single out names for special mention—is to be congratulated, not upon the approaching end of their collective existence, but upon the legacy of sound organisation work which they are leaving behind.

## Oh El— Elvey!

I understand that it is not true that the West End Managers and the Projectionists' organisations are to invite Maurice Elvey to address them on "How To Get What You Earn." An idle gossip monger started the story after reading Mr. Elvey's *Daily Express* article, in which he said a West End manager would get £1,000 a year—or more, and a good operator £10 to £15 a week!

## Future of E.T.

Somehow the question of Entertainments Tax has crept into many conversations I have had recently with exhibitors. "What is the trade going to do—just throw up the sponge?" asked one bluff showman whose whole-hearted support was all along given to the E.T. Abolition League. "The C.E.A. is out of the League, and it looks as if very soon each branch will be sending along disjointed requests for something off up to this or that. What is Snowden or anybody else going to think about it. With the united weight of the Entertainments Industry behind the move it looked tough enough, but now by trying to strike bargains with the Chancellor we have thrown away our main argument against the tax. It was that as a war-time measure its retention for so long after the Armistice represented sheer political plunder." I imagine that quite a number of exhibitors—particularly the smaller ones, who want all their theatres can earn them in these days—will find a few interesting thoughts in the special article appearing on another page. Written by C. Claxton Turner, late organiser for the Entertainments Tax Abolition League, it sets out a few of the main facts as seen from the inside. I feel Mr. Claxton Turner has much to say with which we must agree, but there may be other points of view, and I shall be glad to hear what you think of the present E.T. situation.

## "Dassan" For Quota

Cherry Kearton is in clover. "Dassan" is not only pulling in big crowds at the Polytechnic, but has been accepted by the Board of Trade as a Quota picture. It has also, I believe, been booked to a nice little sum, including a useful contract with Universal.

## Trying the New Fire Fighting Appliances!

Unfortunate for Jack Hanbury that slight outbreak of fire at the Victoria Theatre on Monday! But not only Mr. Hanbury, but the Gaumont British-P.C.T. executives may congratulate themselves on the excellent organisation existing at the Victoria to meet emergencies of this kind. If the occasion had not arisen they'd perhaps hardly have believed it. Although fairly extensive damage was done in putting out the fire—which, I should say, originated backstage from the fusing of a wire—performances for

the day were only delayed by a quarter of an hour. Less than three hours after the outbreak, the stage was ready for De Groot to make his debut with his £10,000 Strad. De Groot is to play twice daily, his contract securing his services exclusively to Gaumont British-P.T.C. at that theatre.

## That Slippery Slope

With one eye on the coupon admission idea it is interesting to pass the other over some figures from Germany this week. Berlin and the larger towns and cities are suffering terribly from the effects of unemployment, and desperation methods of swelling theatre audiences have been resorted to until extremes have been reached. One middle-sized theatre in a large German industrial centre supplies the following statistics: In October, 1928, of 22,240 tickets issued, 776 were at knock-out rates for the unemployed. During the same month of 1929, of 22,085 issued, 2,606 were at the reduced figures, while in October last, of 21,192 tickets disposed of, no fewer than 7,066 were issued to the workless. You see how the trouble spreads. From Australia, curiously enough, I have a similar story this week. Certain renting organisations in Sydney are now protecting the interests of the industry (their own principally, I imagine) by stipulating on film contracts that admission prices must not be dropped below a certain level—usually the 1s. mark. Cheapening admissions is as dangerous to the average exhibitor as sitting heavily on an eager toboggan—right on the edge of a slippery slope.

## Those P.D.C. Luncheons

Reginald Smith and his publicity chief, Clive McManus, prove to be such adepts in the art of hospitality that their periodical P.D.C. luncheon parties are already regarded by those fortunate enough to be invited with the satisfaction one feels in being introduced to an intimate and congenial club.

Mr. Smith mixes his guests with the skill of an expert cocktail shaker, and both he and Mr. McManus have the valuable gift of making each guest feel that he is the person of chief consideration. Though film affairs and golf are not barred as topics of conversation, every opportunity is given for the discussion of general subjects, and from a small company, including leading journalists, renters and exhibitors, the gleaned valuable hints as to the treatment of Dandie Dinmont puppies and the methods of pruning polyantha roses. But, even without the blend of instruction, the pleasant entertainment of the P.D.C. luncheons is such as to induce the hope that one may have his name on the waiting list for some future occasion.

## Fires of Enthusiasm

So enthusiastic is Universal over Lewis Ayres' rapid strides toward film fame that Carl Laemmle, Jr., has promised the 22-year-old Paul Baumer of "All Quiet on the Western Front" independent stardom in his next picture.

Tentatively, the story is called "Fires of Youth."

OBSERVER



# British Studios To-day

*Parliamentary Publicity—"Dreyfus" Starting Soon—Why Another "Flying Fool" ?—  
Another Fogwell Appointment—Edgar Wallace and the Parson's Nose !*



Lupino Lane looked to the left, then to the right, and decided to call the result "All of a Tremble." He is making this British film at Cricklewood for P.D.C.

## Seeing is Believing

British International executives are to be congratulated on the extension of the splendid idea of inviting Government and Parliamentary representatives to visit the studios as guests. It started early this year and the first party numbered less than a dozen M.P.'s. Later a second muster of over 20 went to Elstree; more recent still some of the Imperial Conference Delegates were there including representatives of the British Cabinet. Last Wednesday a further group of M.P.'s had a look over the studios. These included: Messrs. George Middleton (Carlisle), J. H. Alpass (Bristol), John S. Clarke (Maryhill), M. Marcus, Tom Williams (Dundee), Arthur Longbottom (Halifax), Wilfred Paling (Newcastle), Ernest Thurtle (Shoreditch), James Welsh (Paisley), G. T. Muggeridge (Romford), James Walker (Newport), Ralph Morley (Southampton), W. Bennett (Battersea), George Hardie (Glasgow), T. Lewis (Southampton), T. E. Winterton (Loughborough), and F. Gould (Prome).

It is to the good that those interested in legislation which may touch either directly or indirectly the interests of the British industry, should see at first hand how our films are made. For this reason I from the beginning urged not only B.I.P. but other British producers to maintain the closest possible contact, through their publicity departments, with official life. The idea could with benefit be extended to bodies such as the L.C.C. and the M.C.C. The latter might be invited to Elstree for a Sunday!

It is cheering to note, by the way, that British International's activities are not now wrapt in the deep mystery which prevailed until a month or two ago. George Ayre, who is now in charge of the new Elstree studio publicity department, is working hard against all the anti-publicity forces,

modesty complexes, etc., which would keep back from the world any word of news which may help to spring a boost for B.I.P.

## Lupino Trembles On

"All of a Tremble," P.D.C.'s first British offering, under the direction of Lupino Lane, is now well under weigh at the Stoll Studios, Cricklewood. The fault usually to be found with the full length feature comedy, of which this is to be one, lies chiefly in the lack of sustained interest, but with this remarkably versatile little comedian in the leading role, we may be hopeful. In support of Lupino Lane, who both stars and directs, are Irish Ashley, Jack Hobbs, Walter Patch and Rene Clama. Visatone recording is being employed.

## Herbert Munda for "East Lynne" Parody

T. A. Welsh, of Welsh-Pearson, who are to make "East Lynne on the Western Front" in conjunction with Gaumont Company at the Shepherd's Bush Studios, has signed Herbert Munda to star in the picture.

At present further negotiations are proceeding for the engagement of a supporting cast of similarly outstanding artists, and George Pearson, who is to direct, plans to commence rehearsals at Shepherd's Bush before Christmas.

## "Dreyfus" Lining Up

One of the most interesting stories in the B.I.P. schedule, "Dreyfus," will take the floor very shortly. It is a powerful spy story, which has the merit of being taken from life.

The dialogue has been written by Captain Berkeley, and the film—as I was first to announce some weeks ago—will be directed by Milton Rosmer, well known both as actor and producer. F. W. Kraemer, who

has had a vast experience in Germany and America, will supervise.

Cedric Hardwicke is said to be under consideration for the leading role.

## Walter Summers' Next

Walter Summers, who will direct B.I.P.'s "The Flying Fool"—which ought to be retitled, since there is a recent P.D.C. film of the same title—is now a certified pilot, and demonstrates his flying abilities over British International Pictures' studios, much to the interest of his fellow directors and artists.

Every morning—weather permitting—he is flying above the district between Hatfield and Elstree, getting real atmosphere. Summers has noticed that when diving through the clouds the panorama changes three times, from clear sunlight through rolling mist into clear air with a ceiling of cloud above. This is an aspect of aerial cinematography not yet exploited, and he promises some unique examples of his point on aerial discoveries in this production, which will commence on or about December 8.

## Enter Mutz Greenbaum

After lengthy negotiations with the Home Office, the Famous Players Guild have secured permission for Mutz Greenbaum, the famous German cameraman, to work in this country for the duration of production of the three versions—Spanish, English and French—of "77 Park Lane" for United Artists' distribution. Mr. Greenbaum is expected to-day (Wednesday), and will start at once on exteriors for "77 Park Lane." These shots will be taken in London streets in the early hours of the morning. During his stay Mr. Greenbaum will work conjointly with Geoffrey Faithfull, of Nettlefold Studios, where the film is being made.

## Congratulations, "Jim" Carter

I happened to be out of town last Tuesday when the news broke concerning the changes on the Twickenham Film Studios Board. So I have had no previous opportunity of offering my personal congratulations and good wishes to Jim Carter, who becomes a director of the company which he has served for so long—and so well—as art director and production supervisor. I had an inkling of impending changes at St. Margarets; I was not at all surprised to hear that Henry Edwards had stepped out of the chairmanship, and when I heard of Jas. Carter's appointment I was no more surprised either. His appointment is a logical expression of the confidence and high esteem in which he is held by Julius Hagen and the rest of the Twickenham executive. Those who have heard Jim Carter play the piano know just how he can play. But the piano is not all. He can play the game, too.

## Maritimes at Shepherd's Bush

The Shepherd's Bush Studios have a distinctly nautical flavour just now, for on one stage the bows of a cargo steamer tower up to the roof, while on the other floor is to be found the after well deck of the same vessel; also, tucked away in a corner, a marine store dealer's premises. A few odd dinghys, rusty sections of deck rails, anchors and other things necessary to those who go down to the sea in ships, bear witness to the Art Director's efficient "scrounging"



in Wapping and Shadwell on behalf of "Down River," Peter Godfrey's current Gaumont "talkie."

One day this week a fine fight is to be staged on the well deck between River Police, led by Cyril McLaglen, and the ship's crew.

Jane Baxter, the leading lady in "Down River," is shortly to exchange the role of a kidnapped heroine for that of a bride, for she is to be married within the next fortnight to Clive Dunfee, the well-known Brooklands speed-king. Maritimes all round, it seems.

#### Well-known Playwright Joins Fogwell

In connection with an extensive programme of forthcoming productions to be announced shortly, Reginald Fogwell has engaged the well-known playwright, Cyril Campion, for the scenario department of Reginald Fogwell Productions, Ltd.

Mr. Campion, whose plays "The Lash," "Ask Beccles" and "Dope," were popular successes, will bring his theatrical experience and literary ability to bear upon the scenarios and dialogue of the new productions. By a freakish coincidence, Madeleine Carroll—under contract to Fogwell—will now be associated with the author of her first play, for her stage debut was in a touring company with "The Lash," and with the author of her first film, "Guns of Loos," which was written by Reginald Fogwell.

#### Edgar Wallace at the Studio

Edgar Wallace visited the Beaconsfield studios on Friday to inspect the rush prints of his new film "To Oblige a Lady." At the moment of his arrival various intricate manoeuvres were in progress around a large dining table, at which Mary Newland and Warwick Ward presided as hosts.

Near at hand lingered Maisie Gay, whose arrangements for the dinner seemed to cause some concern alike to hosts and guests. Maisie confesses to finding the necessary waits between shots while resetting is in progress very irksome. With that vivacity that characterises her stage work, she is longing to be up and at it from the moment she arrives at the studio.

She upset the gravity of the party on several occasions, notably by her plaintive query when serving the fish, "I wonder if a haddock has a parson's nose?"

#### Your Car for the Kids, Please!

President Meyrick, of Pentagram, informs me that this splendid artists' organisation is arranging a Kiddies' Christmas Party, and on December 20th it is proposed to distribute toys and hampers to certain "little scamps" who ought not to be overlooked by Father Christmas. Mr. Meyrick wants to hear from anyone who is sufficiently game with the youngsters to loan cars for an hour or so just to deliver these gifts. If you've a car drop a card to 6, Lower Park Fields, Putney, S.W.15. Michael Francis, late Secretary, points out that he is still Vice-President.

#### Short Shots

Sorry to hear that Edna Davies is suffering from a severe nervous breakdown, which has necessitated her going into a country nursing home for a long rest in complete quietude. During this year Miss Davies has done well in "talkies," her performances in "The Hateship," "Loose Ends" and "Song of Soho" marking her as an actress of considerable merit.

\* \* \* \*

Millard Webb has been engaged to direct a film at the Shepherd's Bush Studios. At the moment a number of stories are under consideration for Mr. Webb's first Gaumont "talkie," but nothing is definitely fixed.

W.H.M.

# Gainsborough's New Studios

## Complete Reconstructions and Extensions

Gainsborough's sound studios at Islington are now undergoing extensive reconstruction and remodelling, a big undertaking that is not entirely an outcome of the fire, which did considerable damage to the plant, some months ago.

The Gainsborough directors had, in any case decided to extend their production facilities, expansion being necessary if the company's ambitious programme is to be properly carried out.

While plans were being prepared for rebuilding and modernising, the stages comparatively undamaged by the fire were re-equipped with the latest R.C.A. sound and film apparatus, and production proceeded on "The Stronger Sex," "P.C. Josses" and "Third Time Lucky."

The reconstruction committee, composed of the architects, Messrs. Nicholas and Dixon Spain, M. E. Balcon, Gainsborough's managing director, and H. G. Boxall, general manager of the company, duly completed their development scheme.

And about the same time that "Third Time Lucky" started at Islington, reconstruction work commenced on that part of the premises destroyed by fire.

The general aim is to provide for two principal studios, both using R.C.A. recording and each having distinctive suites of recording and service rooms.

Each studio also has its air conditioning and filtration plant, which provides a consistently clarified atmosphere and keeps the studio free from fog. Large blocks of administrative offices are to be placed in a central position to the "North" and "South" studios, technical shops and workrooms.

Each studio is to be fitted with galleries round the four walls, giving every angle and adjustment for lighting as well as a variety of camera positions, both stages being also adequately supplied with runaway apparatus for quick and convenient handling of sets and lighting.

A hint of increased activity is conveyed by the provision of a score or so of additional dressing rooms, not including two larger chorus or assembly dressing rooms. Ample bathroom facilities are also being provided for the use of artists.

In addition to the numerous staff offices provided for in the building plans will be two theatres, including one large and highly perfected synchronising theatre, which alternatively can be used as a supplementary studio. New cutting rooms, carpenters, scenario, plaster engineers and other trade shops are being built, while camera and sound equipment shops and repair rooms will form a new and distinctive block.

The top floor of the building accommodates well-lighted and ventilated film cutting rooms, with heavy capacity film storage vaults.

The roof of the new building is to be flat, to provide an open-air studio with full electrical equipment—a novel departure in British studios.

An immense lift connects all floors, including the flat-roof studio. In the basement are situated boiler rooms and a sub-generating station capable of supplying much more electrical energy than is likely to be needed by the entire plant. The buildings throughout are being fitted with the latest fire prevention devices.

A large tank is to be installed for the purpose of "water" scenes and aquatic effects. A restaurant for artists and staff, capable of serving any number of meals that may be required is being provided. A car-parking space with workshops and garage are to be located at the rear of the buildings.

Gainsborough's wider contribution to London's growing importance as a world film centre will, when finished, comprise a complete and self-contained film production unit within 20 minutes' journey of the City and West End.



Part of the South stage [at the Gainsborough studios, which are now being remodelled and extended]



# Speaking Personally

**E. H. Burleigh**, who has been promoted manager at the Metropole Cinema, Victoria, in succession to "Mick" Hyams, continues his association with that theatre, where he has been assistant manager since its opening in December last. Prior to taking up his appointment at the Metropole he was for a considerable time actively engaged on the sales side of one of the largest renting firms in England, and possesses a very comprehensive knowledge of both sides of the trade.



E. H. Burleigh

An exceedingly keen showman with a charming personality, he has taken a very active part with General Manager R. S. Sowden in the many clever exploitation stunts which have been put over at the Metropole.

"Bobby" **Howell**, the popular musical director at the New Victoria, S.W. (G.B. and P.C.T.'s latest and greatest theatre) is being transferred to the New Cross Kinema, where he will renew old associations. He will, it is understood, take his own band to New Cross. Mr. Howell, who has had many years' experience on the musical side of the trade, is equally well known in vaudeville circles, having been in charge of orchestras in several London variety halls. Amongst other posts held by him as musical director was that at the Regent, Stamford Hill.

**Reginald Foort, F.R.C.O.**, the well-known organist, who has been at the New Victoria S.W., since its opening, has, it is understood, resigned his appointment at that theatre.

**Terence Casey**, another popular cinema organist, succeeds Mr. Foort at the New Victoria. For a time at the Tivoli, Strand, he was subsequently transferred to the Regent, Brighton. Like his immediate predecessor at Victoria, Mr. Casey is well known for his gramophone recording efforts and broadcasting selections.

**James Holland**, who takes up his appointment this week as manager of the Trocadero, Elephant and Castle, S.E., returns to London after a stay of four years at the Regent, Portsmouth. Mr. Holland has had a most interesting career in the entertainment world covering a period of over 20 years, a large part of which was devoted to the legitimate side of the business. At various times he has been connected with the Strand, Criterion and St. James' theatres. Entering the cinema side he has amongst other posts been in charge at the Electric Theatre, Bournemouth, and the Coronet, Notting Hill Gate.

**W. J. Smith** has been appointed chief accountant for United Artists Corporation, Ltd., at Film House. Mr. Smith joined the organisation 11 years ago and formerly occupied position of cashier. Murray Silverstone, managing director, in announcing the appointment, states this is in keeping with United Artists' policy of promoting executive from the ranks of the organisation.

**Frederick J. Butterworth** was presented with a gold wristlet watch and silver cigarette case by the staff of the Luxor, Twickenham, and a few outside friends at a leave-taking gathering in the cafe on Thursday night to mark his appointment as manager of the Alma, Luton. He has been interested in the publicity, production and exhibiting branches of the industry ever since the war, and during the last eight or nine years has managed cinemas in London, Birmingham and Manchester. He took over the management of the Luxor, Twickenham, for Walter Bentley, shortly after its opening 12 months ago, and Alderman Farrar and the principal members of the staff expressed keen regret at his departure.

**J. B. Cooper Reade**, who is succeeded by Mr. Butterworth after a stay of nine months at the Alma, Luton, was the recipient of a silver epergne at a leave-taking gathering of the whole staff.

**Henry Lennard**, manager of the West Park Cinema, Hull, passed away at his residence on November 26th. Mr. Lennard, who went to Hull from Wales, took over the West Park Cinema from Harry Ramsay some two years ago. Mr. Lennard made quite a number of friends in the trade and many of them attended his funeral on Monday.

**W. F. Middleton**, employed in the Accounts Department of Gainsborough Pictures, was married last Saturday to Miss Eileen Driscoll, of Ealing, the happy couple leaving afterwards for the coast, where the honeymoon is being spent. On the eve of the wedding a pleasant little function took place at the company's offices, when Mr. Middleton was the recipient of a token of good wishes and esteem from his colleagues and friends.

**Henry Kennedy** has been appointed general manager of the Regent and the Plaza, the two largest cinemas in Portsmouth, following the appointment of James Holland to the Trocadero. Mr. Kennedy began his career in the operating box and was manager of a small East End cinema at the age of 18. After holding various positions at six theatres, he was appointed house manager of the Broadway, Stratford, and joined the Regent management at Portsmouth in August, 1929. Among the parting gifts received at Portsmouth by Mr. Holland is a silver cigarette box from the North End Business Men's Association, for whom he acted as hon. assistant secretary.

**Mont Gilpin** has resigned the management of The Plaza, Crouch End, which he opened about a year ago, and is prepared to consider offers from theatre proprietors.

**Ernest Larking**, well known in the cinema world, notably in South London and on the East Coast, where for the past 15 years he has filled a number of responsible engagements, is desirous of making contracts with exhibitors or renters requiring assistance or representation. His address is 1, Haselrigge Road, Clapham, S.W.4.

**B. G. Hetherington** has been appointed to the management of the Dovedale Cinema, Coventry, in succession to H. Icke. Mr. Hetherington has been associated with the Dovedale since its inception, and for some time prior to his present office was in charge of the operating section.

**Vic Chauncey** has left the Astoria Theatres Publicity Organisation and has joined Audible Filmcraft, where he takes charge of the advertisement department in place of Peter Wright, who has gone over to the production side.

**W. Gill**, who for eight years has been manager of the Grand Cinema, Levenshulme, Manchester, has been appointed to a similar position at the Dominion Theatre, Salford, which opens to-day (Wednesday). Before leaving the Grand, the staff presented Mr. Gill with a handsome oak clock.



W. Gill

**F. Maynes**, at one time technical representative for Gaumont Co., is now representing E. A. Langrish & Co., Ltd., in Liverpool and district. The Lancashire branch of the company at 13, Great Duce Street, Manchester, is in charge of S. Lewis.

**Haydn Heard**, late musical director of the Grange, Small Heath, Birmingham, has been appointed to a similar position at the New Victoria, Bradford. During his eight years' association with the Grange he has acquired a far-reaching reputation for his abilities as a violinist, his broadcasts through the Birmingham Station having brought a heavy correspondence. On one occasion his interpretation of compositions by Paul Lincke, the German waltz composer, brought a congratulatory letter from the composer and a parcel of his personal compositions.

**F. Thacker**, who has had experience in operating circles in Blackpool, has been appointed operator at the Dovedale Cinema, Coventry.

**L. L. Roberts**, who is financially interested in the Tivoli Cinema, Liverpool, has succeeded G. Jones as manager of the Theatre Royal, Oldham. Mr. Roberts is a director of the Theatre Royal.

**Harry Harcourt**, the well-known Southern exhibitor, was last week presented by the members of the staff and friends with a gold mounted umbrella and a tobacco jar and pipe rack to mark the 13th anniversary of his connection with the Tivoli Picture House, Devonport, as general manager.

**Herbert Elton**, the Nottingham branch manager of Ideal Films, Ltd., is desirous of thanking all those members of the trade who so kindly expressed sympathy with him in his recent bereavement, and regrets that the letters are far too numerous to answer individually.

**John Stuart** is appearing in person at the Metropole, Victoria, this week, with Gerald Rawlinson and Sonia Bellamy, in his sketch entitled "The Bachelor Husband."

Stuart was on Thursday last the guest of honour at a dance given in his honour by members of his "fan" club—the John Stuart Club. Over 400 dancers were present, which gives an indication of the star's popularity, as they represented only the London branch of the club.

He has had a tempting offer to play the leading part in a stage play, based on one of his film successes, to be produced early in the New Year. He also has a definitely attractive film offer.



# FUTURE OF ENTERTAINMENTS TAX

*Unless the bodies interested preserve a united front it is logical to fear that it may be increased instead of decreased*

By C. CLAXTON TURNER

(Late Organiser Entertainments Tax Abolition League)

HAVING due regard to the fact that the entertainment industry as a whole patriotically refrained from opposing the institution of a war-time necessity, it is only natural that the industry expected confidently that the signing of Peace would be followed in due course by the abolition of the specially imposed Entertainments Tax.

It happens, however, that this particular impost brings automatic, costless and ever-increasing increment to the Exchequer, which is probably sufficient explanation of the continuance of the tax to this day without the slightest justification therefore, and with even less hope of willing adjustment of the grievance by any political party.

Ever since the War ended, individual associations in the industry have assayed spasmodic efforts in the right direction, but it was not until the five primary forces in the entertainment world—the Society of West End Theatre Managers, the Theatrical Managers' Association, the Cinematograph Exhibitors' Association, the Entertainments' Protection Association and the Provincial Entertainment Proprietors' and Managers' Association—banded together in an united League, founded on equal financial subscriptions from them all, that the first redress was granted by Mr. Snowden—of the first Labour Administration—who abolished the tax on seats up to and including 6d. It very quickly became obvious, however, that, in addition to Governmental defence of the Tax on the score of national financial needs, there was also a tendency to expect this five-headed Cerberus of the entertainment industry to be satisfied for an indefinite, but certainly lengthy, period by the sop thus thrown to it.

## Breach of Good Faith

When, therefore, the League gathered together to tackle the situation anew immediately prior to the General Election of 1929, it was unanimously agreed by the five component Associations, each of which was fully represented by at least three members, that the only practical and hopeful course to pursue would be to concentrate on the palpable injustice of this tax on turnover, to press for its total immediate abolition on the grounds that its continuance even in part was an iniquitous breach of good faith, and to work unitedly to that end by pressing for individual pledges against the tax from all possible candidates, irrespective of Party, and to assist actively the candidature of those who gave the desired pledge.

This policy was strenuously pushed, both at the General Election and at subsequent bye-elections, with the fine result that the present Parliament includes no less than 277 pledged members in all Parties—in other words, very nearly half of the House of Commons.

## Separate Action

The National Press as a whole is not sympathetic, but by dint of courses of public action and meetings in circumstances that could not be ignored, by reason of their news-value, excellent general publicity was gained for the campaign, and there is no doubt that this, in conjunction with the formidable and growing array of pledged members, induced

Mr. Snowden, after nearly three months of correspondence and argument, to receive a deputation from the League last April. It is even more certain that a continued and consistent presentation of this united policy by a firm and justly resentful entertainment industry would, within the next two years, have achieved its object.

Regrettably, however, the P.E.P. and M.A. elected to apply separately to the Chancellor for relief only in regard to seats up to 1s., the Association in question somewhat gratuitously agreeing that the financial situation of the country made it difficult for any Chancellor to do more.

## A Twinkle in His Eye

Mr. Snowden received the League's deputation with perfect Fragonian politeness, and, in addition to admitting that the Entertainments Tax is "definitely a very bad one," which he would "like to abolish altogether," brushed aside all question of proportionate reduction of prices of admission if the tax were rescinded, on the score that the *League was justified in protesting against an iniquitous impost on its own demerits.*

It was noticed, however, that a Puckish twinkle lurked in Mr. Snowden's expression, and yet another moral certainty is that it was inspired by his knowledge that he was no longer faced by an united industry with a firm and increasing purpose, and that at that very moment another section of the industry was waiting on the mat to beg for a bone which, though smaller, appealed to it more subtly. One gathers from the subsequent communiques of the P.E.P. and M.A., that Mr. Snowden received their particular deputation with similar politeness, and regaled Mr. Broadhead and his friends with identically the same record.

Thus, the well-maintained policy of over a year's hard fighting was undermined, and not only Mr. Snowden, but also all succeeding Chancellors received on April 6, 1930, the right to assume that the Entertainment Industry, in justification of its reputation for lack of cohesion, was again divided against itself, and that it had become very probable that certain sections of the industry could be relied upon less by each other than by their mutual enemies. The struggle against the tax as a whole, which had been developing into a crusade which was in its turn gaining the sympathy of the general public and of Parliament, was revealed as a mere opposition to such portions of a tax as affected individual interests, a sublime indifference to the evil of the continued tax as it affects others being blandly evinced.

## Symptoms of Individualism

The secession of the P.E.P. & M.A., though essentially harmful to the Cause, was not necessarily irremediable, for it might still have been possible for the remaining four sections to have won through in spite of all. The C.E.A., however, next betrayed symptoms of *Individualists* when, in June last, their Manchester Branch not only flouted the League by writing direct to the Chancellor to beg for remission in regard to shilling seats, but further circularised the other Branches of the C.E.A., asking them to do likewise, an

invitation that was at once accepted by the Portsmouth Branch.

The President of the T.M.A., Percival Selby, addressed a strongly conceived written protest to the General Secretary of the C.E.A., and a very definite Resolution of Disclaimer was thereupon passed by the London and Home Counties Branch and issued to the Press. An attempt on the part of the Committee of the League to discuss the matter was abandoned when the C.E.A. representatives called attention to this Resolution.

Mr. Snowden's Puckish twinkle must have developed into a smile, however, when he learnt last month that the C.E.A. had unanimously resolved to break away from the League entirely and to join in the hunt for the shilling bone. That smile probably intensified into a grin of sardonic—or Snowdenic!—joy, when last week brought the further tidings that the Devon and Cornwall Branch of the C.E.A. is now clamouring for even a ninepenny or an eightpenny bone.

## In Favour of Maintenance

The only valid objection in the eyes of the public and of Parliament—the fact that its continuance twelve years after the War in any form is a gross injustice and breach of good faith—has been abandoned in a way that must make it difficult, if not impossible, of prosecution at any future date. Indeed, it is not stressing the actual situation too hard to state that the succeeding Chancellors of this country have now been presented by certain sections of the Entertainment Industry with a sound argument in favour of maintaining this automatic and profitable tax in perpetuity on the score that the Industry really resents it only from the sectional profit point of view.

Whilst one can understand and sympathise with cinematograph exhibitors and provincial proprietors in their acute anxiety to look after their personal interests, leaving aside all obvious questions of loyalty to their associates and even of advisability from the point of view of the Cause, there seems to be a tendency to lose sight of the fact that the West End Theatre Managers, the Theatre Managers and the Entertainment Proprietors each subscribed one-fifth of the money which constituted the war-chest of the League.

## Lest It May Be Increased!

The seat-prices which concern these associations, however, are practically all priced *over one shilling*: so that, in the event of the shilling bone being granted, the margin of competition between tax-free shilling seats and eighteenpenny seats plus tax would be woefully broadened. The members of these three associations must be unselfish heroes indeed, if they are content to realise to-day that they have unwittingly subscribed equal shares in order to help to prosecute a vast campaign for the sole advantage of their lower-priced rivals, with whom they have co-operated not only with cash but with unswerving loyalty.

In the meantime, the tax continues to function with so much profit to the Exchequer that unless opposition from a united industry can again be established, it is only logical to fear lest it may be increased instead of being abolished.



## *"Beau Geste" Sequel Finished*

### *Brenon's "Beau Ideal"*

Herbert Brenon, who has figured among the ten best directors for three years running, has completed "Beau Ideal." This story by Major P. C. Wren carries on the adventures of the brothers where "Beau Geste" left off. John, played by Ralph Forbes, who starred in the previous picture, continues defending forts and overcoming thirst and desert madness. The desert scenes were shot on the same sites as in "Beau Geste." Loretta Young plays the female lead in "Beau Ideal," which will, of course, be distributed by Radio Pictures. Pictures on page 22

## *British Pictures for U.S.A.*

### *New Distributing Channel Opened*

Robert H. Kinsman, well known in the industry for a number of years as Kinsman & Ledger, has now been joined by K. Wilkinson, late of British Filmcraft Productions, and they will in future trade as Film Import & Export Service.

An assured market, states Mr. Kinsman, has been secured for British films in America by this new concern, and British production companies who are interested in selling their product on the other side are asked to get in touch with Mr. Kinsman immediately.

Another side of the business in which Messrs. Kinsman & Wilkinson are interesting themselves is multi-lingual production, and for this purpose they have just registered a new company, to be known as Multi-Lingual Productions, Ltd.

This company will specialise in multi-lingual versions of British films for Spain, France and Germany, and will be prepared to arrange guaranteed contracts with British producing companies for multi-lingual versions for each of the countries named. The company will also, in the near future, enter the production field on an ambitious scale it is stated.

## *Radio Expansion*

The rapidly increasing volume of business, which is being done by Radio Pictures, Ltd., all over the country could not be evidenced better than by the expansions which are being made at several of the provincial branches.

New and large premises have been taken in Glasgow, at 8, Bothwell Street, where despatch and repairing departments and a number of film vaults are being installed. Radio's Scottish manager, Joe Marks, expects to be installed in his new offices very early in the New Year. Large premises are also being taken in Birmingham, and complete exchanges are being installed both at Liverpool and Newcastle-on-Tyne.

These expansions are necessitated by the large volume of business which is being done in these centres.



Here are some advance shots of the thrilling "warfare" in Anthony Asquith's newly completed sound film "Tell England," British Instructional's tale of Gallipoli. The film was previewed by B.I.F. executives yesterday (Tuesday), prior to the fixing of the premiere



# London Trade Show Diary

## THURSDAY

**"The Lady Who Dared".....F.N.P.  
Piccadilly, 3**

D. E. Griffiths, general sales manager of F.N.P., announces that the new F.N. production, "The Lady Who Dared," will be trade shown at the Piccadilly Theatre on Thursday, December 4th, at 3 p.m. Apart from the importance of this event in so far as Billy Dove is the star, Conway Tearle again makes a welcome reappearance with Sydney Blackmer. Directed by William Beaudine, the story is a romance of the tropics, of a society girl who is threatened with dishonour in the hands of unscrupulous men.

**"Shadows of Broadway".....Equity British  
Super, 11.15**

Jack Mower, Stewart Paton and Annabelle Lee are the featured players of "Shadows of Broadway," a silent production which equity British will present at the Super, at 11.15 to-morrow (Thursday).

**"His Great Adventure".....Equity  
Edibell Theatre, 3**

Another silent production which Equity British have to offer is "His Great Adventure," which they will screen in the Edibell Theatre at 3 p.m. to-morrow.

## FRIDAY

**"The Big Trail".....Fox  
Piccadilly, 8.30 p.m.**

On Friday, December 5th, at the Piccadilly, at 8.30 p.m., Fox will present Raoul Walsh's epic of the founding of Western America, "The Big Trail." This picture, which Fox claim to be the biggest ever made, cost them 2½ million dollars to produce and has a cast of 93 principals and 20,000 extras and thousands of head of horses, cattle, buffalo, etc.

**Talking Chimps.....Gaumont  
Own Theatre, 11.15 and 3**

On Friday, December 5th, in their private theatre, at 11.15 a.m. and 3 p.m., Gaumont will introduce to British exhibitors the Gaumont-Tiffany Chimps in a series of

two-reel talking comedies. Not only do the "Chimps"—Simian stars of remarkable intelligence—act in extraordinarily clever fashion, but human voices have been synchronised to the animals' lip movements so skilfully that the illusion is created of chimpanzees being really able to talk.

## MONDAY

**"Way for a Sailor".....M.-G.-M.  
Empire, 12.55 and 3.15 p.m.**

"Way for a Sailor," which commences a run at the Empire on Friday next (December 5th), will be available for viewing at that theatre on Monday (December 8th), Tuesday (December 9th), Wednesday (December 10th) and Thursday (December 11th), at 12.55 and 3.15 each day. The film is a particularly interesting one, for it finally sets at rest the rumour that John Gilbert's voice was unsuitable for "talkie" work. Wallace Beery, Leila Hyams, Polly Moran and Doris Lloyd are in the supporting cast.

**"Just Imagine".....Fox  
Piccadilly, 8.30 p.m.**

"Just Imagine" an imaginative peep into the future, will be screened on Monday, December 8th, at the Piccadilly, at 8.30 p.m. "Just Imagine" has a cast which includes such favourites as El Brendel, John Garrick (the Brighton-born boy), Maureen O'Sullivan (who made such a hit in the John McCormack picture "Song o' My Heart"), Frank Albertson, Marjorie White and Ivan Linow. De Sylva, Brown and Henderson, who wrote the book, lyrics and music for "Sunny Side Up" and are responsible for more song hits than any other team of composers, have performed similarly for this romance of 1980.

## TUESDAY

**"The Life of the Party".....Warner  
Regal, 11**

"The Life of the Party," the latest Warner Brothers and Vitaphone comedy in Technicolor, in which Winnie Lightner is starred, is to be trade shown on December 9th, at the Regal, at 11 a.m. In this production Miss Lightner returns to the type of role she portrayed in "Gold Diggers of Broadway," and in which she first achieved fame on the talking screen. She is seen as a music-shop song-plugger who aspires to become a professional gold-digger. Her adventures take her to Havana, where she becomes involved with a bogus millionaire.

A Vitaphone Variety No. 1067, the fourth of the "Believe It or Not" series, will also be shown.

**"Under Montana Skies".....Gaumont  
Own Theatre, 11.15 and 3 p.m.**

Unfortunate circumstances prevent the appearance of a stock company who are due to perform at an up-country township in the West, much to the disappointment of a band of cowboys, who had promised themselves an enjoyable evening. It is, however, through their instrumentality that the fortunes of the company are revived, and the leader of the boys, Kenneth Harlan, is rewarded by the hand in marriage of the leading lady, Dorothy Gulliver.

## WEDNESDAY

**"War Nurse".....M.-G.-M.  
Cambridge, 3 p.m.**

"War Nurse," which M.-G.-M. will show on Wednesday, at the Cambridge, at 3 p.m., was made by M.-G.-M. with the thought in



Who says Darwin didn't know? Here are the Chimps figuring in a selection of Gaumont-Tiffany "talkies," for trade show in the Gaumont Theatre, Film House, Friday, December 5, at 11.15 and 3

mind of presenting the women's side of the war in the same direct, accurate, realistic manner that made such a success of "The Big Parade." The players of the piece included members of an American nursing unit in France during 1915, aviators of the Lafayette Escadrille, French and English soldiers. The principal protagonists, two aviators and two nurses, are played by Robert Montgomery, Robert Ames, June Walker and Anita Page.

**"Oh! For A Man".....Fox  
New Gallery, 11**

Jeanette MacDonald will make her Fox debut in "Oh! For A Man," in which she is co-featured with Reginald Denny. She plays the part of an opera star, whose artistic temperament is responsible for many laughter-making scenes. A burglar breaks into her home to steal her jewels. She is immediately attracted by and eventually marries him, thus sacrificing her career. Hamilton McFadden directed, and vivacious Marjorie White, Warren Hymer and Albert Conti are in the supporting cast.

## Board of Trade Evidence

Clause 32 of the Films Act provides that trade shows of films to be registered must be announced to exhibitors or their agents at least seven days before showing.

## WEDNESDAY, DECEMBER 10

Oh, For a Man (Fox), New Gallery.  
No. 1034, Horse Sense; 1050, The Wanderer; 947, The Operation; 3799, Vengeance; 3849, What a Life; 782, The Out-Law In-Law; 3759, A Matter of Ethics; 613, Knight MacGregor; 810, Oklahoma; 889, Murray & Oakland; 2768, Stranded in Paris (Warner), Own Theatre.  
Way for a Sailor (M.-G.-M.), Empire Theatre.  
War Nurse (M.-G.-M.), Cambridge Theatre.

## THURSDAY, DECEMBER 11

Right of Way (F.N.P.), Piccadilly Theatre.  
Lightnin' (Fox), New Gallery.

## FRIDAY, DECEMBER 12

Riding to Win (Gaumont), Own Theatre.



Grant Withers and Evalyn Knapp in "Sinners' Holiday," a Warner Brothers and Vitaphone film for trade show in Warner's own theatre, Newman Street, to-day (Wednesday) at 11 a.m. and 3 p.m.



# NEWS from all PARTS



Here is a remarkable example of effective make-up. Irene Dunne (left) at the beginning of the Radio picture "Cimarron," and (right) as she appears at the end of the same story

## RADIO AT MARBLE ARCH

Her Majesty the Queen of Spain was a visitor to the Regal, Marble Arch, recently, when Radio Pictures' "Dixiana" was the feature. This week two more Radio pictures, "Half Shot at Sunrise," the Wheeler and Woolsey comedy, and "Danger Lights" top the bill. They are being cordially received.

## NEW POST FOR LUBITSCH

Ernst Lubitsch has been appointed to the post of supervising director at Paramount's New York studios and will remain in the East for at least some months. According to an announcement from B. P. Schulberg, Lubitsch will at once commence production.

Hector Turnbull, associate producer at Hollywood, will be transferred to New York to take charge of the production of new vehicles starring Clara Bow, Ruth Chatterton and Claudette Colbert. James R. Cowan, general manager at Paramount's New York

studios, will continue as chief executive there.

Both East and West coast studios will be operated to their fullest capacity. New stages are under construction at New York and will tremendously increase Paramount's production facilities.

## M.-G.-M. S.C. DANCE

It all started with the Western Electric Swimming gala, when certain swimming enthusiasts in the Metro-Goldwyn-Mayer company decided that it would never do to have that firm's name missing from the list of contestants. No member of that band appeared on the scroll of victory, but with defeat, a great resolve was born—that never again would M.-G.-M. know the ignominy of defeat! So the Metro-Goldwyn-Mayer Swimming Club was born. For the last few weeks the Club has been getting stronger and stronger. Sam Eckman, Junr., has already given the Club his blessing by presenting it with two trophies and by becoming its President.

Now comes the news that the M.-G.-M. S.C. intends bursting in on the social side of the trade, for on January 6th a dance will be held at the Victory Rooms, in Leicester Square. Full details are not yet available, but it would appear that a "large" evening is in active preparation.

## NEW AGENCY BYE-LAWS?

New employment agency bye-laws drawn up by the Middlesex County Council propose that an agent other than a theatrical, concert, variety or cinema agent, shall not arrange for the employment abroad of any female person, unless he is in possession of written information (to be produced on demand up to 12 months after) obtained from a responsible person or society testifying to the satisfactory nature of the proposed employment.

## CATLETT JOINS P.D.C.

The latest addition to the P.D.C. West Coast Comedy staff, which is being enlarged preliminary to an imminent heavy production schedule, is Walter Catlett, veteran writer and actor, who has been signed by this company to write two-reel comedies.

Catlett is the third to join the P.D.C. short-subject department within the last two weeks, the other two being Harry Frazer, writer, and Ralph Ceder, director.

Catlett is now penning an original comedy tentatively titled "Stage Struck." His subsequent assignments will be the screen adaptations of three shorts, entitled "It Won't be Long Now," "Modern Christmas" and "A Mechanical Bride."

## "VIENNESE NIGHTS" FOR LEICESTER SQUARE

"Viennese Nights," a Warner Brothers and Vitaphone production in Technicolor, has been selected to open the new Leicester Square Cinema on Friday, December 19th, at 8.30 p.m.

The story is written round the thought that no beauty is ever wasted or dies. It is the work of Sigmund Romberg and Oscar Hammerstein II. Alexander Gray, Vivienne Segal, Jean Hersholt, Walter Pidgeon, Louise Fazenda and Bert Roach head the cast. Alan Crosland directed.

## W.E. 1,139

Theatres in the British Isles which opened during the past week with sound by Western Electric are: The Empire, Islington; the Fulham Picture Palace; the Ideal, King's Heath, Birmingham; the Coliseum, Wolverhampton; the Elysian, Cheadle Hulme; the Picture House, Edgeley, Stockport; the Rialto, Bolton; the Theatre Royal, Darwen; the Picture House, Stirling, Scotland; the Empire, Shirebrook; the Grove, Stockport; the Star, Stockport; the Silver, Barry. These openings bring Western Electric's total number of equipped theatres in the British Isles to 1,139.

## GOVERNMENT FINANCE FOR FILM CO-OP.

A Motion Picture Co-operative Society of Directors and Artists called Cafid is to be financed by the Czechoslovakian Government. The Society hopes to sponsor films in English and Czech. Information is obtainable at Prague II Spalena ul. 26 Czechoslovakia.



There's a definite suggestion of Monte Carlo in this caricature of Ernst Lubitsch, director of the Paramount picture "Monte Carlo." Maybe it's in the eye; maybe in the cigar!



Maurice Chevalier, now at the Dominion Theatre, where he is singing songs from his Paramount repertoire, many of which have been recorded already for H.M.V.





Liane Haid and Gustav Froehlich in the new Ufa picture "The Immortal Vagabond," just presented by Wardour and reviewed below

## Sound and Dialogue Subjects

### "The Immortal Vagabond"

(Klangfilm Sound on Film.)

**Offered by:** Wardour. **Directed by:** G. Uecky for Ufa. **Length:** 5,798 feet. **Release Date:** Not fixed. **Certificate:** U. **Type:** Romantic drama, based on the opera of the same name. **Cast:** Liane Haid, Gustav Froehlich, H. A. Schlettow, Karl Gerhardt.

**IN BRIEF:** Tender romance of separated lovers, told with quite irresistible charm and sincerity. Artistic production, with stage spectacles, rustic revelry, singing, dancing and humorous characterisations.

**Suitability:** Admirable for good-class halls.

**Selling Angles:** The pathos of the story, acting, staging and photography.

**Plot:** Between Anna, daughter of the postman in a small Alpine town, and Hans, the school-teacher, a deep attachment exists. The young man is a fine musician, but the girl's father, outspoken in his contempt for him, upbraids his daughter for rejecting the advances of a prosperous cattle-breeder. Hans, having sent an opera he has composed to Vienna, receives a favourable report and starts for the capital. Letters to his sweetheart are intercepted by the unscrupulous father, and, worn down in spirit, the girl marries the farmer. The opera is received with enthusiasm, but Hans, demented by grief, creates a scene. His disappearance and the announcement of his death follows. In a few years a big sum accumulates from the opera's acting rights, and the town becomes the legatee. It is decided to erect a statue to the dead composer. The unveiling ceremony takes place. Anna, now a widow, recognises among the throng the man she has never ceased to love. A rapturous reunion follows.

**Comment:** This is a simple story beautifully told, with romance and realism admirably combined. It is another proof that a conventional plot in capable hands is quite sufficient as the basis of sound entertainment; for here there is as much romantic glamour as though the hero were a knight of far-off times and the heroine a maiden persecuted by a tyrannical father in a castle tower. From the outset the onlooker is deeply interested, and there are no dull moments, for the spectacular values of the film are considerable, and the director has skilfully used these to alternate with scenes of domestic interest. Among them must be mentioned the stock-breeding contest held in the market place, when the farmer carries off the first prize of a loving cup for his enormous bull, and Anna is forced on to the platform to represent it to him. This is followed by a dance of villagers. Later on there are the wedding festivities, the finely staged scenes at the Opera House, and the unveiling of the statue, with amusing speeches by prominent townsmen. Much music is introduced, for Hans plays and sings to the girl he loves, and it is hearing in the opera songs composed for her which drives him frantic.

Towards the close there is a lack of explanatory detail, but it affords the spectator opportunities to interpret events as his imagination may dictate.

**Acting:** Gustav Froehlich gives an impressive performance as the young musician and the unshaven vagabond, Liane Haid plays Anna with innocent frankness, and has some deeply moving love scenes. Karl Gerhardt presents a convincing study of the crafty father, and H. A. Schlettow plays the jovial farmer.

**Production:** The scenes, chiefly in the village, are effective and picturesque; while the Opera House interior is lavish.

**Sound:** The voices are distinct and the musical effects delightful.

### "Borrowed Wives"

(R.C.A. on Film)

**Offered by:** Gaumont Co. **Directed by:** Frank Strayer. **Length:** 5,889 feet. **Certificate:** U. **Release Date:** April 13, 1931. **Type:** Comedy. **Cast:** Rex Lease, Nita Martin, Vera Reynolds, Paul Hurst, Paul Hardy, Charles Sellon.

**IN BRIEF:** Brisk and amusing farcical comedy with spirited action and mystifying complications. Well acted and capably produced.

**Suitability:** Good programme picture for any house.

**Selling Angles:** The humour of the story; the clever work of a strong cast.

**Plot:** Peter Foley's grandfather, who believes him to be married, leaves a large fortune to his wife with the condition that proof of the marriage is shown to Peter's Uncle Henry by midnight on a given date. Peter hurries off to marry Alice, the girl he loves, and is held up by a policeman for speeding, and then meets Parker, who has advanced him money and who insists on him presenting Julia, Parker's secretary, as his wife, in order to gain the inheritance and pay off his debt. He is also pursued by the policeman, who happens to be in love with Julia, and so various characters get together in Uncle Henry's house, where many strange things happen before the young hosts earn their inheritance on the stroke of midnight.

**Comment:** A bright, rapid action farce on somewhat familiar lines; is extremely well played by a company of well-known and approved players, though the cast is mainly composed of character comedians who are not quite seen to their best advantage in somewhat inconsequent farce. The best is made of conventional material and the result is a film of considerable entertainment value.

**Acting:** Rex Lease as Peter, and Vera Reynolds as Alice, make a pleasant pair of lovers. Paul Hurst as Bull Morgan, the police cop, is responsible for most of the comedy, and good support is given by Charles Sellon, Sam Hardy and others.

**Production:** The settings are adequate and the photography of good quality.

**Sound:** The voices are well recorded, though not all are of the most pleasing quality.



## "The Widow From Chicago"

(Vitaphone on Disc)

Offered by: *F.N.P.* Directed by: *Edward Cline*. Length: 5,707 feet. approx. Release Date: July 20, 1931. Certificate: *A*. Type: *Drama of Gang Warfare*. Cast: *Edward G. Robinson, Neil Hamilton, Frank McHugh, Lu Shumway, Alice White*.

**IN BRIEF:** Colourful story of girl's revenge on gang leader who took her brother's life. Excellent direction and remarkably able portrayal by Edward G. Robinson. Commendable support. Plenty of action from opening scene to thrilling climax in clash with police. Occasional comedy relief. Well-mounted sets. First rate recording.

**Suitability:** Excellent offering of its type.

**Selling Angles:** Story, action, star's characterisation.

**Plot:** To avenge herself on the gang leader, Dominic, who murdered her brother, Polly obtains a job in his dance hall, posing as the widow of Dorgan, a gangster, believed dead. This man is, however, alive and turns up to complicate matters for Polly, but to save her from the sinister Dominic, he allows her to pass him off as her husband. Dorgan arranges a raid on a rival gang, and a detective who confronts him, is apparently shot by Polly. Back in Dominic's office the three discuss the shooting, and a subsequent conversation between the girl and Dominic, in which the latter confesses unwittingly to the murder of her brother, is overheard on the telephone by the police, with whom Polly has been working. Before the police arrive, Dominic learns the truth, but Polly's life is saved by Dorgan, who by this time has fallen in love with her.

**Comment:** Edward Cline has told us what to expect in the first few feet which reveal the cold-blooded murder of the brother, and thereafter the action is maintained, and realism invested in the superb performance by Robinson. Though, as may be expected, there is much of familiarity in the story, it is quite a good one, splendidly interpreted, and in spite of its viciousness, should make a strong appeal. A high light is the thrilling climax supplied by the cornering of the gangster in the dance hall, lighted only by the flash lamps of the police officers, and the desperate efforts of the man to escape the fate which awaits him.

**Acting:** The performance of Robinson is head and shoulders above that of any other member of the cast, carrying conviction in his every movement. Alice White hardly convinces as the girl likely to attempt such a hazardous pilgrimage, and Neil Hamilton's gangster role is a rather milk and water one. McHugh dispenses a little tomfoolery and others do quite well.

**Production:** The dance hall and café headquarters of the rival gangs, the girl's flat and Dominic's office are all well arranged and assist materially in conveying the right atmosphere.

**Sound:** The dialogue is perfectly recorded and the various sounds most effective.

## Silent Features

### "One Embarrassing Night"

Offered by: *Equity British*. Length: 4,560 feet. Release Date: *Not fixed*. Certificate: *A*. Type: *Comedy drama*. Cast: *Pauline Garon, Vivian Rich, Bud Shaw*.

**IN BRIEF:** The mildly amusing manoeuvres of two girls, anxious to secure a rich young man as husband. Pleasing production. Average acting.

**Suitability:** For minor halls.

**Selling Angles:** Pauline Garon's vivacity, an abduction from the altar and bedroom scenes.

**Plot:** Young Kenneth, rich and a favourite with girls, is attentive to two, but does not propose. Damsel No. 1 has a mercenary mother, Damsel No. 2 a masculine landlady equally anxious, for she wants her rent. The latter and her tenant score a success, and a marriage is arranged. But the ceremony is interrupted by an energetic lover, who carries the girl off and she proves a willing captive. Damsel No. 1 seizes her chance, and, after an accident, undresses in Kenneth's rooms. Unwillingly he proposes, but promises a divorce. The couple sleep apart in the same bedroom. The young husband tests his wife by a bogus accident, and finds he loves her as much as she does him.

**Comment:** Though the rivalry of the two girls may to some be mildly amusing, to others their unblushing pursuit of the young millionaire may appear too brazen to be convincing. The picture suffers from a repetition of the same incident, namely, the undressing by the two girls in the young man's rooms. Neither of these nor the bedroom episode are likely to shock present-day patrons. The open-air scenery, with motors and motor-boats, is picturesque, and some humour is introduced by the masculine and energetic landlady. The picture may amuse patrons at small unwired halls.

**Acting:** Pauline Garon makes Betty a fascinating little creature and succeeds in letting the girl display a real affection for the man she pursues. The support is fairly good.

**Production:** The film is staged in a pleasing manner.

### "Rough Romance"

Offered by: *Fox*. Directed by: *A. F. Erickson*. Length: 5,054 feet. Release Date: *Not fixed*. Certificate: *U*. Type: *Drama of the North West*. Cast: *George O'Brien, Helen Chandler, Antonio Moreno, David Hartford*.

**IN BRIEF:** Silent version of sound film favourably reviewed in "The Bioscope" of July 9th last. Sentimental story of love and treachery in the

lumber camps of Canada. Good direction and acting. Thrilling climax in rescue of girl from swirling timbers.

**Suitability:** Good programme picture for silent halls.

**Selling Angles:** Story, cast, scenery.

**The Film:** There is plenty of action and romance in the film to satisfy popular audiences, and exhibitors who have not yet wired may book it with confidence. The opening scene shows the lumberjacks at their dangerous work felling the giant trees of the Canadian forest, and thenceforward the story deals with a treacherous trapper who has designs on a young girl, but whose intentions are eventually frustrated by the hero. The final scenes of the men and girl struggling among the floating timbers are decidedly impressive. The acting is good and the background of the story supplies some delightful scenery.

## "The Isle of Forbidden Kisses"

Offered by: *Britivox*. Directed by: *Georg Jacoby*. Length: 6,000 feet. Release Date: *Immediate*. Type: *Comedy Drama*. Cast: *Elga Brink, Stewart Rome, Jack Trevor, Georg Alexander*.

**IN BRIEF:** Complicated and absurd story dealing with the law of an island which decrees that a kiss shall be followed by marriage within 24 hours. Lengthy and frequent sub-titles. Mild comedy, and uninspired portrayals. Good exteriors aboard ship and convincing tropical settings.

**Suitability:** For uncritical audiences.

**Selling Angles:** Comedy, cast.

**Plot:** An inventor of a sea-sickness cure, his secretary Nell, whom he hopes to marry, Jack Maxwell going abroad to make a fortune, Pablo a fortune hunter, and Julia, who wants to marry the inventor, all find themselves aboard a vessel bound for San Equilador, an island where the parties to a kiss have to marry. The inventor, already under an obligation to marry Julia, spends his time dodging her, what time Jack successfully makes up to Nell. Complications arise on the arrival of the party on the island, but the hero and heroine, after a hectic time in the flood waters of a jungle stream, bring about the looked-for happy ending.

**Comment:** The entertainment of this film is such that few patrons will be at pains to conjure up sufficient interest to differentiate between the various couples, and bad editing offers further complications. Jacoby's direction is poor and the efforts of a likely cast of players utterly fail to carry conviction. The comedy comes from the supposed inventor, who ambles about the ship with a blackened face and eventually escapes disguised as a black woman, afterwards acting as maid to the girl who intends to marry him, but it is the sort of humour only likely to appeal to the juvenile.

**Acting:** Elga Brink has a colourless role as the heiress secretary, and Jack Trevor, who plays opposite her, makes a fair show in an equally colourless part. Georg Alexander's abilities are absolutely wasted as the inventor, while Stewart Rome hardly enhances his reputation as the villain of the piece.

**Production:** The sets aboard ship with several good shots of an angry sea, and the tropical island exteriors are the film's chief assets.

## "The Lone Bandit"

Offered by: *Equity British*. Directed by: *Charles R. Seeling*. Length: 4,550 feet. Release Date: *Not fixed*. Certificate: *U*. Type: *Western drama*. Cast: *Rudy Hathaway, George Barry, Big Boy Williams, Larry Fisher, Kathleen Collins*.

**IN BRIEF:** Conventional story of a mysterious bandit, and imputations against an innocent man. Fine scenery, with riding, fighting, and love-making.

**Suitability:** For industrial patrons at minor halls.

**Selling Angles:** The horsemanship, and small boy humour.

**Plot:** The men of a small mining camp suffer from the depredations of a mysterious bandit. One of their number is suspected, and the girl who loves him has her doubts. A small boy undertakes to drive the waggon, but is abducted. A decoy convoy is sent out. Ultimately the mine-manager is found to be "The Lone Bandit."

**Comment:** This picture appeals by virtue of the magnificent scenery, the rushing horsemen, and the proceedings of little "Buddy" (cleverly played by George Barry). Extremely picturesque are the long lines of horses winding through the mountain paths, and over the vast stretches of open country. Though there is absolutely nothing fresh in the story or its treatment (for the discerning onlooker can easily spot the criminal), the picture may please patrons at rural halls.

**Acting:** There are several pleasing love scenes played by Big Boy Williams and Kathleen Collins. This young lady is attractive and appealing. There are some satisfactory character studies.

**Production:** The rock scenery is well photographed.

## Short Features

**"HOT LIPS"** (*Britivox*). 1,800 feet. Release Date: *Not fixed*. Certificate: *U*. A young husband, Harry Delf, with the best intentions, buys stock with his wife's savings. The market falls appreciably, the wife tries to sell, but, fortunately, a hitch in the negotiations prevents her and the two make a small fortune. Recording is indifferent, but otherwise this is fair popular entertainment.

**"SEEING THINGS."** (*Warners*). Certificate: *U*. W. Demarest. A nephew inherits his uncle's house, provided he occupies it. Scheming



relatives stage hocus pocus horrors, which drive him frantic. Rush-about business, which may please juveniles.

**"THE HEART-BREAKER."** (Warners.) Certificate: U. Olive Shea, Eddie Foy, junr. A musical drug store waiter becomes such a favourite with the girls that his sweetheart develops jealousy. Tuneful duets and smart witticisms. Good popular house appeal.

**"COMPLIMENTS OF THE SEASON."** (Warners.) Certificate: U. Eric Dressler, Lenita Lane. A young crook prevents a girl's suicide, accidentally discovers her lover, and determines to go straight. Moderate appeal.

**"MANY HAPPY RETURNS."** (Warners.) Certificate: U. Walter Connely, Madge Evans. A worldly wife and pleasure-mad daughter forget Dad's birthday. Original and pathetic. Excellent acting. For good-class halls.

**"THE VARSITY SHOW."** (Warners.) Certificate: U. Olive Shea, Joey Ray, Billy Taylor. Stage performance by students, many males in female attire. Hilarious nonsense and singing. Clever acting. Good production. Acceptable anywhere.

**"HIS PUBLIC."** (Warners.) Certificate: U. Joe Morris, Flo Campbell. Ex-actor takes his overgrown and precocious boy to a theatre. Smart but unreformed dialogue. Popular house appeal.

**"THE PLAY BOY."** (Warners.) Certificate: U. Harry Fox. A young hustler afflicted with kleptomania deprives guests of their jewellery at a ball. Much whistling and comedy work. Moderate appeal.

**"RENO OR BUST"** (Warner. Vitaphone). Length: Two reels. Certificate: U. A satire on Reno, the American divorce exchange. An unhappy couple make plans to secure a divorce, but happily for them they misfire and they are brought to their senses. Fair general booking.

**"THE LEGACY"** (Warner. Vitaphone). Length: Two reels. Certificate: U. Betty Compson makes a decided hit with her dancing, in a story in which she and her stage partners take over a derelict hotel and make it pay. Sound addition for popular house programmes.

**"THE NIGHTINGALE"** (Warner. Vitaphone). Length: Two reels. Certificate: U. A racketeer turns soft for the love of a beautiful cabaret singer, but has to give her up to another. Vivienne Osborne's singing is not particularly good, but the sentiment will be sufficient to ensure success.

**"THE SONG PLUGGER"** (Warner. Vitaphone). Length: Two reels. Certificate: U. Joe Frisco gives an impersonation of a country town fakir, but is seen to better advantage when trying out a song composed by a blind friend. Average popular appeal.

**"FIVE MINUTES FROM THE STATION"** (Warner. Vitaphone). Length: Two reels. Certificate: U. This depicts an American miracle in which a hard-bitten boss, invited home to dine by one of his clerks, realises the man's worth, gives him a big job and a very welcome and substantial "raise." For those who like the sentiment thickly spread, this is the goods.

**"THE COLLEGIATE MODEL"** (Warner. Vitaphone). Length: Two reels. With Ona Munsen, Harry Rosenthal and Roger Pryer. A college youth, through the instrumentality of his girl friend, does some extraordinary strokes of business. Will please youthful audiences.

**"ROSELAND"** (Warner. Vitaphone). Length: Two reels. Certificate: U. Ruth Etting sings a couple of songs in a little night club story. A trifle vulgar, partially redeemed by the singing of "Dancing With Tears in My Eyes."

## New Books Reviewed

### "STAR-DUST IN HOLLYWOOD."

HOLLYWOOD STAR: "I can't say a thing about my next film. You see, when I am working on a picture I make a rule never to think of the next. I have to sink my whole personality in the one I am acting. I have got to psychologise my character completely, get under his skin, if you understand me," etc., etc.

LADY VISITOR: "Such single-minded devotion to your part!" (FADE OUT).

FADE IN (Same star, same day, with Director:—

"Now, look here, Von Sternberg, what's my next part going to be? I've just bought a house and I got to keep on paying for it, and here we are within a fortnight of finishing up this darned story and no new one in sight yet. I tell you I'm getting worried. I just don't hear of anybody who's got a part that will suit me," etc., etc.

This is just one of many little cameos to be found in "Star-dust in Hollywood," described as "The Truth about the Film City by the Famous Vagabond Travellers," Jan and Cora Gordon, and is published by Harrap, 39-41, Parker Street, Kingsway, price 12s. 6d.

It is a book which will amuse and instruct not only the wider public but those who figure they know all there is to know about the American film Colony. One gets to feel throughout that the authors have been right inside and with tongue in cheek have filled their notebooks to the cover with mysterious hieroglyphics with which they would never have been allowed to escape had anyone in Hollywood been able to read them!

Here is a story not of a city of gold so much as a city of gold-dust, a place where everybody is swinging his elbows into the way of his next-door neighbour, in order to scrape together as much of that precious dust as is possible.

The ruthlessness, hardness and the humour of this film city, as revealed in "Star-dust in Hollywood," differs totally in pictorial values from what we have been taught by the film publicity men who vie with each other in creating a worthy impression of a heavenly or hellish Hollywood—according to which angle fits best on the tail of their latest film.

The story reads much like the letters one gets from one's friends in Hollywood, which

are invariably marked "Not for Publication"—for Heaven's sake and mine!

It is just this feeling that the veneer is being stripped off and we are being taken round to examine for ourselves what this Hollywood really is that should make "Star-dust in Hollywood" as popular as can be expected at its price. In other words, it is well worth 12s. 6d., but it is a thousand pities that the same information cannot be given in a 5s. volume. It is brim full of the kind of humour at which even Hollywood itself always finds time to chuckle.

### "MODERN THEATRES AND CINEMAS"

In "Modern Theatres and Cinemas," by P. Morton Shand (B. T. Batsford, Ltd., 15s.), we have what is perhaps the first definite attempt to invest cinema architecture with the importance it deserves. Although we cannot subscribe to the author's vitriolic condemnation of cinema architects in this country in its entirety, he has undoubtedly truth on his side when he asserts that, in the main, English cinemas have fallen far short of their architectural possibilities. He is keenly insistent on a complete severance from classic convention and sharpens to a



Ruth Chatterton as seen in "Anybody's Woman," Paramount's sensational Plaza success, which had to be retained for a third week

point the differences between the modern and the Victorian and Georgian academicians.

In matters of taste there are four things, he says, which, in the opinion of the present age, the last most consistently failed to be: sincere, sober, elegant and flippant. These are the very qualities that modernist architects and decorators are most consciously striving to achieve. The author tries to define the cinema's function in modern life as compared with that of the theatre. The theatre has a certain civic dignity. It is a "public edifice," whereas the cinema is an undress, optical, workaday sort of lucky dip. The theatre has traditions, on the whole formal ones; the cinema has as yet as good as none. It is a symptom and symbol of the social go-as-you-please age we live in.

Gradually cinemas are developing, especially in Germany, on functionalistic and fundamentalistic lines that promise well for the immediate future. This book, with its large number of beautifully reproduced photographs, is proof in itself of how thoroughly the Continental cinema architect, in particular, has broken away from theatrical tradition. No architect can fail to find something stimulating and suggestive in this wealth of illustration, whatever opinions he may form on Mr. Morton Shand's diatribes. The author's comments are suggestive and provocative, though we hope he will not think us unkind if we say that his literary style betrays the faults of the bygone architecture he criticises so warmly. It is over-decorated, over-coloured and over-emphasised. But, none the less, the book is one worthy of study as constituting one of the few properly co-ordinated attacks on the older style of theatre architecture. It is unfortunate that the author was unable to include some reference to the new Cambridge Theatre in Seven Dials or the Whitehall Theatre, but the date of publication probably precluded this. It is unfortunate, too, that in his haste to express himself emphatically, he should occasionally become inaccurate in form and fact. When he tells us that the "screen is quite a different thing to a stage and that it requires width and height without depth," he makes a statement which calls for correction in more than one way. The modern cinema stage does emphatically require depth, as every sound technician and production manager knows. But in spite of minor flaws, Mr. Shand has given us a book which must be read and will be kept.



# Vitascope Tried Out

## "Kismet" on First National Wide Stock

Vitascope, the wide film invention, developed by the technical staff of First National, was shown to the public for the first time at the opening night of "Kismet" at the Hollywood Theatre, New York.

Vitascope is 65 mm. in width as compared with 35 mm. of the ordinary standard films. It is also one-fifth deeper, and is projected to a screen twice the usual size; it does not, however, call for the employment of a new projection machine. All that is necessary, in addition to a larger screen, is an attachment to the ordinary projector, which can be installed in half an hour.

A number of advantages are anticipated from the use of Vitascope. One of them is increased visibility, and another is a greater variety and depth in close shots. With the use of the Vitascope camera, it is claimed that the players can move about with perfect freedom in close shots, and the camera's depth of focus is said to preserve the backgrounds clearly and sharply.

An important advance has also been made in the construction of the Vitascope camera by enclosing the motor completely in the camera case, where all the gears and sprocket are run in oil and are practically noiseless.

## C. M. Woolf's Confidence in British Films

### Inspiring Messages to W. and F. Sales Force

Following a conference at Film House in the morning, the executive of W. and F. head office staff, branch managers, and representatives were entertained to lunch at the Trocadero. C. M. Woolf, managing director of W. and F. and deputy-chairman of the Gaumont British Corporation, presided, and was supported by Jeffrey Bernerd, general manager and director of W. and F.; Maurice Woolf, director; H. Rogers, secretary and director; Hubert T. Marsh and Herbert S. Wilcox, of British and Dominions; M. E. Balcon, of Gainsborough, S. Bodlender, David Tebbitt, and Sam Phillips, general sales manager. Others present included Messrs. Wilfred Phillips, J. Marks, S. Taylor, John Woolf, J. Myers, George Stone (Leeds), Mott Cowan (Liverpool), E. Pyser (Glasgow), Ben Rose (Newcastle), P. C. Balcon (Birmingham), H. Owen (Cardiff) and Alec J. Braid, W. and F. publicity manager.

After lunch Mr. C. M. Woolf expressed the pleasure it gave him to meet them all. It struck him that during the short space of time the company had been in existence they had seen probably more changes than any other firm in the industry.

They had handled films from all parts of the world, and had continued to progress. He had just been telling Herbert Wilcox, who greatly assisted in the welfare of the company to-day, that when "talkies" were first introduced he had little faith in them. But since his conversion to the idea they had done more than a million pounds' worth of business, and their customers had been satisfied with the pictures they had shown.

Mr. Balcon and Mr. Wilcox had paid them the compliment of attending their little function. These gentlemen were producing the pictures the W. and F. sales force were handling; it was a product that held its own not only with the average American picture, but with the very best of them. (Applause.) Mr. Woolf said he was in the position to know this because he was acquainted with the figures from hundreds of theatres; *British pictures compared more than favourably with any others.*

He was quite convinced that, unless something very extraordinary happened, *within six months British pictures would not only be holding their own with the American product, but getting right in front of it.* He knew what were the programmes both of Gainsborough and British and Dominions and

the support they were receiving. It was the duty of such a sales force as that of W. and F. to give them all the assistance they could.

#### British and Dominions Production Plans

Mr. Wilcox said British and Dominions had that morning begun the production of "The Speckled Band," with the actor in the cast who played the original part. Next they would be making a picture from an original story by Ben Travers, in which Ralph Lynn would play his first "talkie" part outside the Walls and Lynn combination.

Then they proposed doing "The Blue Lagoon," with possibly a section in colour, and also Matheson Lang in "Carnival." They hoped to have these pictures completed in May, with possibly another picture for which they were negotiating at the moment.

Without the sympathy, advice and assistance of Mr. C. M. Woolf he would not have been able to talk to them that afternoon as he had done.

#### Gainsborough Plans

Mr. Balcon, having paid a tribute to the great assistance Mr. Woolf had been, said the Gainsborough programme included "The Hound of the Baskervilles," "The Ghost Train," a Leslie Henson play, and others which they were at the moment negotiating. In all they expected to make eight or ten pictures during the year.

Mr. Jeffrey Bernerd said although he was one of the younger members in the W. and F. association he could endorse all that had been said of their chief.

Mr. Tebbitt said he felt sure that whatever had been the success of the past, one result of that day's conference would be to make them more ambitious and aim at even greater success in the future. Mr. Woolf briefly replied.

### "Full Up"

Arthur Taylor, secretary of the London and Home Counties Branch of the C.F.A., announces that every available ticket for the Annual Branch Dinner and Ball, at the Savoy, on Tuesday next, has been issued, and the Dinner Committee instructs him to express their regrets to those desirous of attending but who cannot be accommodated.



Scenes from "Under Montana Skies," the Gaumont-Tiffany "talkie," featuring Kenneth Harlan and Nita Martan, to be trade shown at Gaumont's Private Theatre, Tuesday, December 9th, at 11.15 a.m. and 3 p.m.



## Fox's "Big Four"

### Many Stars on Contract

Clayton P. Sheehan, the Fox Foreign Manager, has arrived in London with prints of the Fox "Big Four": "The Big Trail," "Just Imagine," "Lightnin'" and "Oh! For a Man," and trade shows have already been fixed.

On Friday, December 5th, "The Big Trail" will be shown at the Piccadilly Theatre at 8.30 p.m. This picture, which Fox claim to be the biggest ever made, cost them 2½ million dollars to produce. Marguerite Churchill, John Wayne (a discovery of Walsh), El Brendel, David Rollins, Tully Marshall, Tyrone Power and Ian Keith have the principal roles.

On Monday, December 8th, David Butler's "Just Imagine," an imaginative peep into the future, will be screened. "Just Imagine" has a cast which includes such favourites as El Brendel, John Garrick (the Brighton-born boy), Maureen O'Sullivan, Frank Albertson, Marjorie White, and Ivan Linow. De Sylva, Brown and Henderson, who wrote the book, lyrics and music for "Sunny Side Up," have performed similarly for this romance of 1980. The film is to be shown at the Piccadilly Theatre, at 8.30 p.m.

On the following Wednesday, December 10th, Jeanette MacDonald will make her Fox debut in "Oh! For a Man," in which she is co-featuring with Reginald Denny. Hamilton McFadden directed, and vivacious Marjorie White, Warren Hymer and Albert Conti are in the supporting cast. "Oh! For a

Man" is to be shown at the New Gallery at 11 a.m.

On the following day, December 11th, there is "Lightnin'," with Will Rogers, Helen Cohan, Joel McCrea and J. M. Kerrigan in the leading parts. Rogers plays the lazy husband of the hotel proprietress, created on the stage in this country by Horace Hodges. The New Gallery is again the theatre, and the time 11 a.m.

At a dinner given to him by the Fox Film Company on Sunday, November 23rd, Mr. Sheehan said that only talented actresses have been signed on for forthcoming productions. Jeanette MacDonald has been signed on a contract; Ann Harding will appear in "East Lynne," while Constance Bennett has been signed for two more pictures. The English actress, Elissa Landi has also joined Fox, and will appear in "Squadrons" opposite Charles Farrell.

Will Rogers has contracted to appear in six more pictures, for which this great philosopher and comedian will receive £70,000 per picture.

Forthcoming Fox productions include "The Princess and The Plumber," starring Charles Farrell, Maureen O'Sullivan and H. B. Warner; Raoul Walsh's "The Man Who Came Back," with Janet Gaynor and Charles Farrell re-united; "Fair Warning," a George O'Brien Western; "Part Time Wives," with Edmund Lowe. Dorothy Mackaill will make "Once A Sinner," and Victor McLaglen "Women of All Nations."



## Ruth Chatterton Re-signs With Paramount

### Success of "Anybody's Woman"

Ruth Chatterton has signed a new contract, which will retain her services for Paramount Pictures for an extended period. She is at present starring in "The Right to Love," in which she portrays the dual role of a mother and her daughter—a unique example of doubling for the sound-recording camera. The story takes Ruth Chatterton from a girl of twenty to the middle-aged mother of an over-emotional girl of eighteen. Paul Lukas has the principal male role.

Meanwhile, Ruth Chatterton's latest picture to reach Britain, "Anybody's Woman," is creating a furore at the Plaza, W., where for the first time for twelve months the

house is holding a picture over for a third week. Since its opening over a fortnight ago, the film has played to capacity at practically every performance. Every record of the house has been broken and the second week's business was even greater than the opening week.

Plaza audiences usually consist of somewhat more women than men, but during the last couple of weeks the predominance of the fair sex has been particularly noticeable. "Anybody's Woman" is a great "woman's picture," having been directed by Paramount's only woman director, Dorothy Arzner.

## F.N.'s Dual Personality Picture

### Conrad Nagel With Loretta Young

"Right of Way," the new First National picture, which is to be trade shown at the Piccadilly Theatre on December 11th, at 3 p.m., is adapted from the celebrated novel by the English writer Sir Gilbert Parker, classed as one of the five greatest love stories of modern times. The story is laid in old Quebec, and it is said that few pictures have presented a more picturesque setting. The chief stars are Conrad Nagel, Loretta Young and Fred Kohler, all of whom are old favourites on the screen.

The plot concerns a brilliant Canadian lawyer who is also notorious for his heavy drinking and cruelty to his wife. In a fight he is knocked unconscious, resulting in his complete loss of memory. In consequence, when he meets the pretty Rosalie he instantly

falls in love with her—a pretty psychological problem. The lawyer reforms but, of course, his past is not entirely obliterated, and there follows a series of intensely dramatic incidents culminating in a big climax. The whole point of the picture is the "Dr. Jekyll and Mr. Hyde" nature of the lawyer's character.

Conrad Nagel portrays the role of Steele, the lawyer. Rosalie's part is played by Loretta Young, while the murderer is enacted by Fred Kohler. William Janney takes the part of Billy Wantage, the dissolute young brother-in-law, and others in the long cast include George Pearce, Emmett King, Olive Tell, Harry Cording, Brandon Hurst, Holliwell Hobbes, Yola D'Avril and Snitz Edwards. The picture was directed by Frank Lloyd.

Scenes from the First National Pathe film "Right of Way," starring Conrad Nagel and Loretta Young. It is due for trade presentation at the Piccadilly Theatre on December 11th



## Legal and Financial News

# Carey Street Kept Busy

## Phonofilms : London and Countries Cinema : Syd Chaplin

### Piccadilly, Manchester, Declares 8 Per Cent.

Under the compulsory liquidation of De Forest Phonofilms, Ltd., the statutory first meetings of the creditors and shareholders were held on December 1st, at the Board of Trade Offices, Carey Street, W.C.

Mr. J. Barwick Thompson, Official Receiver, reported that the company was registered on July 7, 1923, with a nominal capital of £50,000, and was formed to acquire certain letters patent from inventions connected with Phonofilms.

Between 1923 and 1926 the business of the company was in the nature of experimental work, in connection with Phonofilms, but in April, 1927, the company was converted into a public company and the capital was increased to £100,000. The trading accounts showed losses amounting to £38,000 in three years.

In July, 1928, a resolution was carried for the sale of the company's assets to a new company. Accordingly on August 3, 1928, British Talking Pictures, Ltd., was registered with a nominal capital of £500,000, and that company purchased the good will, patent rights and full benefit of all inventions held by this company for £170,000. The vendor company was to discharge all of its existing liabilities up to June 30, 1928, but certain of those liabilities were discharged by British Talking Pictures, Ltd., who now claimed to be creditors of this company for £5,623.

The failure of the company was attributed to depreciation in the British Talking Pictures, Ltd., shares, brought about by the difficulties experienced by that company owing to American competition and a fire at its Wembley studios.

The accounts filed under the liquidation showed liabilities £5,861 (which included the £5,623 claimed by the B.T.P., Ltd.), the only assets were 463,376 shares in British Talking Pictures, Ltd., against which no present value was placed. The Chairman added that the prospect of any dividend being paid to the creditors or any return being made to the shareholders depended upon whether those shares possessed or would possess any marketable value. It was stated that the shares were now quoted at 4½d. each.

The meeting of creditors was adjourned for one week, but the shareholders decided to leave the liquidation in the hands of the Official Receiver.

#### MIDLAND CINEMA FAILURE

The statutory first meetings of the creditors and shareholders of London and Countries Cinema, Ltd. (in liquidation), were held on November 27th at the Board of Trade Offices, Carey Street, W.C.

The company was formed as a private company in October, 1929, to acquire a cinema at Linslade, Leighton Buzzard, and had a nominal capital of £1,000, but only two of the shares were issued. The directors throughout were Reginald Albert Tomes and Charles Edwin Le Grice, and the latter gentleman acted as manager at £5 a week from March 1 to October 25, 1930. Tomes took a lease of the Grand Cinema, Linslade, financed the company, the cinema was opened on March 1, 1930, and was run by the company until October 25, 1930, when it was taken over by Tomes. The gross receipts totalled £2,523 and the trading accounts showed a gross profit of £273, but a net loss of £2,257.

When the petition was presented on October 9th efforts were made by the directors to obtain fresh capital, and a friend agreed to guarantee a further bank overdraft to the extent of £300, which it was calculated would be sufficient to pay the creditors a composition of 2s. 3d. in the £. The Kinema Renters' Society was approached with the object of ascertaining whether the proposed composition would be acceptable to the Film Renters, but the proposal was rejected and was thereupon withdrawn.

The failure of the company was attributed by the directors to bad booking of films and to the fact that the opposition cinema at Leighton Buzzard had double the capacity and was one of a circuit which could obtain bookings on preferential terms.

A statement of affairs showed total liabilities, £2,772; assets, £87; and a deficiency of £2,257. The liquidation was left in the hands of the Official Receiver.

#### SYDNEY CHAPLIN'S AFFAIRS

The statutory first meeting of creditors was held on November 27th at London Bankruptcy Buildings, Carey Street, W.C., under the failure of Sydney Chaplin, film actor, lately of Oddenino's Hotel, Regent Street, W.

The Receiving Order was made on November 14th upon the petition of British International Pictures, Ltd., of Film House, Wardour Street, W., on whose behalf was lodged a proof of debt for £12,782, being the amount recovered against the debtor on July 31 last under a final judgment in respect of damages for breach of contract awarded under arbitration proceedings.

The Official Receiver reported that the debtor had not attended under the proceedings, nor had any statement of affairs been filed on his behalf. It was understood that there might be assets in America.

No resolution was passed and the estate was left in the hands of the Official Receiver as trustee.

#### B.T.P. CLAIM AGAINST KINGSTOWN HALL

In the Dublin High Court, British Talking Pictures claimed an injunction against the Kingstown Picture House, Ltd., Upper George's Street, Kingstown, restraining them from using the Company's apparatus and equipment, payment of £1,048 9s. 3d. balance alleged to be due to plaintiffs for work done, etc., under an agreement, an order for the return of the apparatus and damages for alleged wrongful detention of apparatus and equipment.

It was contended by the plaintiffs that defendants had not carried out the terms of their licence and, therefore, plaintiffs had the right to terminate it. For the defence it was contended that the plaintiffs had not completed the equipment as was stated in the agreement. They had not yet received the No. 2 amplifier for which they had been clamouring, and the one they did get was so bad that when it was switched on the public got up and left the theatre. They had pressed plaintiffs to send an engineer to the theatre to attend to matters but he did not come.

The hearing was adjourned until December 5th.

#### PROMOTER TO RETURN £200

A case in which the methods of a cinema promotion in Edinburgh were criticised was settled in the Court of Session, Edinburgh, on Wednesday, when Lord Moncrieff gave his judgment in an action brought by David Bell Blake, 2, Craigleith Drive, Edinburgh, against Robert A. Craig, C.A., 12, Queen Street, Edinburgh, for payment of £200, with interest from May, 1928.

Decree was granted for the return of the £200, with interest, as sued for, and Lord Moncrieff also held that pursuer was entitled to expenses, modified by the deduction of one-third.

Lord Moncrieff, in a note to his judgment, said that in 1928 the defender was the proprietor of a site in the neighbourhood of Piershill large enough for a picture house. The prospects of the success of a picture house were reasonably good.

With the object of disposing of this site, the defender adopted the expedient so familiar to vendors, who left all questions of actual value to prospective shareholders, and determined to float a limited company.

In June, 1929, the company was floated, adopted an agreement which had been made between the defender and a trustee for the projected company and acquired the site at a price of £5,500. This price was paid to the defender, £3,000 in cash and the balance by the issue of 2,500 fully-paid £1 shares in the company. These shares the defender subsequently sold at par.

His Lordship held it proved that the actual value of the site did not exceed £600 and that

the defender obtained payment from the company of a price for his land which bore no relation to the value of the ground.

Lord Moncrieff held that on various separate and individual grounds the pursuer was entitled to decree.

#### WIVENHOE CINEMA FAILURE

The statutory first meetings of the creditors and shareholders under the liquidation of the Wivenhoe Cinema Co., Ltd., The Avenue, Wivenhoe, were held on November 26th at the Board of Trade Offices, Carey Street, W.C.

The Official Receiver reported that the company was incorporated in April, 1929, with a nominal capital of £2,000, to acquire from Albert Edward Parkins a cinema carried on by him as the Foresters' Hall, at Wivenhoe. The directors were Parkins, Arthur Albert Finch and Frederick George Gillespie. Early in 1930 several creditors pressed for payment and the hall was closed down in September.

Failure was attributed to insufficient capital, lack of supervision, and to the railway company having reduced the fare from Wivenhoe to Colchester.

The liquidation was left in the hands of the Official Receiver, the only assets being some loose furniture and fittings, the freehold and fixtures having already been sold. The liabilities are returned at £540.

#### FINES AFTER FIREWORKS

Two young Swansea men, James Clement and Lewis Phillips, were charged before the Swansea Stipendiary (Sir Morley Sampson) last week with setting fire to fireworks in Swansea cinemas, Clement at the Landore Cinema and Phillips at the Tivoli Cinema, Mumbles. Clement was ordered to pay costs, while Phillips was fined 20s. The Stipendiary commented sharply upon the serious dangers of panic arising from the practice of setting off explosives in a place where a large number of people congregated.

#### MANCHESTER COMPANY MEETING

Speaking at the tenth annual meeting of shareholders in Piccadilly Picture Theatre (Manchester), Ltd., the chairman, R. A. Cowtan, commented on the intensity of competition amongst picture theatres. A dividend of 8 per cent. was declared on the participating deferred shares, £7,000 was voted to reserve and renewals fund and nearly £6,000 was carried forward.

Although receipts were good throughout the year, it was becoming more and more evident that people had less money to spend. To the shareholder who suggested the installation of an orchestra, Mr. Cowtan replied it was now a costly business to have an orchestra, furthermore there was very little time in the programme for the rendering of orchestral music.

#### FILM DIRECTOR'S DISCHARGE

An application was made to Mr. Registrar Warrington on November 26th at the London Bankruptcy Court for an order of discharge on behalf of Percy Alfred Adams, film director, late of Netherall Gardens, Hampstead, and Exeter.

The Official Receiver reported that the applicant failed last April with provable claims £3,363, and the only asset was a bank balance of 7s. 6d. A previous failure was recorded against the debtor in 1901, from which proceedings he had been discharged. In 1915 he acquired a number of shares in Hippodrome, Exeter, Ltd., of which he was a director. Subsequently he became the nominal purchaser of the Hippodrome and adjoining properties bought with £40,000 provided by his solicitor and another person. Part of the adjoining property was sold for £23,000, and he then arranged to sell the Hippodrome and what was left of the adjoining properties to Northernhay Properties, Ltd., formed by him in July, 1926. In or about March of last year, however, the second mortgagees took possession and appointed a Receiver, who sold



the property for sufficient to cover the first and second mortgages. The debtor attributed his failure and insolvency to the collapse of the Hippodrome Company, to ill-health, and interest on borrowed money.

The Official Receiver opposed the application on statutory grounds, one of which was disputed by the debtor.

After some discussion the case was adjourned till next sittings.

#### RECEIVERSHIPS (APPOINTMENT OR RELEASE)

**PARK AMUSEMENT COMPANY (MACCLESFIELD), LTD.**—Two notices of the appointment of E. W. Johnson, of Arcade Chambers, Wigan, was appointed Receiver on November 25, 1930, under powers contained in mortgage debentures, dated November 27 and December 12, 1929.

**NORTH EASTERN THEATRES, LTD.**—T. P. Parmeter, of 31, Mosley Street, Newcastle-on-Tyne, ceased to act as Receiver on November 25, 1930.

**PORT TALBOT SUPER CINEMAS, LTD.**—G. G. Mullens, of 49, Station Road, Port Talbot, ceased to act as Receiver on November 21, 1930.

**COLISEUM (WATFORD), LTD.**—R. W. West, C.A., of 6, Broad Street Place, E.C., was appointed Receiver and Manager by Order of Court, dated November 4, 1930.

#### MORTGAGES AND CHARGES

**LONDON & SOUTHERN SUPER CINEMAS, LTD.**—Registered November 14th, debenture, to Barclays Bank Ltd., securing all moneys due or to become due to the Bank (providing that the amount shall not at any time exceed twice the amount of company's capital for the time being); general charge. \*£70,000. July 24, 1930.

**HIPPODROMES (CHESTERFIELD), LTD.**—Registered November 14th, £2,000 second mortgage, to E. B. Cooke, The Moorlands, Froggatt Edge, and others; charged on properties in Corporation Street, Chesterfield. \*£12,380. July 3, 1930.

**SILVER CINEMAS, LTD., Worcester.**—Registered November 17th, £11,000 Land Registry charge, to Sir A. Carlton, Bathwick Grange, Bath; charged on land and cinema theatre in Uxbridge Road, Hammersmith. \*£3,000. March 14, 1929.

**PRINCES (LEICESTER), LTD., theatre proprietors.**—Registered November 14th, £300 debentures, part of £25,000; charged on The Princes, Leicester, also general charge. \*£18,000 June 17, 1930.

**MARINA THEATRE, LTD., Great Yarmouth.**—Registered November 12th, £20,000 debenture, to F. H. Cooper, Red Cliff, Brundall; charged on Marina Theatre, Lowestoft, also general charge.

**M.B.C. CINEMAS, LTD., Workington.**—Registered November 12th, mortgage, to National Provincial Bank Ltd., securing all moneys due or to become due to the Bank; charged on Palladium Cinema, St. George's Road, Millom, etc. \*£6,132. October 6, 1930.

**BRITISH RIVIERA CINEDROMES, LTD., Torquay.**—Registered November 12th, mortgage, to Midland Bank Ltd., securing all moneys due or to become due to the Bank; charged on Camborne Town Hall Buildings, Camborne, etc. \*£5,500. November 21, 1929.

**ALTRINCHAM PICTURE THEATRE, LTD.**—Registered November 12th, £700 debenture, to H. B. Rosen, 145, Cheetham Hill Road, Manchester, estate agent; general charge (subject to first debenture). \*£3,000 (bankers). March 18, 1929.

\* Amount of debt according to last available return.

#### SATISFACTIONS

**LONDON & SOUTHERN SUPER CINEMAS, LTD.**—Satisfaction registered November 13th, all moneys, etc. (five mortgages), registered July 19, 1929.

**GOSPORT THEATRE, LTD.**—Satisfaction registered November 15th, £4,150 (not ex.), registered December 18, 1926.

#### COUNTY COURT JUDGMENTS

The following are extracts from the Official Register of County Court Judgments, but may have been settled prior to publication, which in any case does not imply inability to pay:—

**AGAR, THOS. ARTHUR**, 101, High Street, Redcar, cinema proprietor. £54 16s. October 20th.

**WATTS, Mr. C. H.**, Gem Cinema, Newport, film hirer. £22 4s. 9d. October 14th.

**WORLD WIDE TALKING PICTURES, LTD.**, 317, High Holborn, W.C. £18 13s. 5d. October 25th.

## New Companies Registered

**ASSOCIATED PORTABLE SOUND EQUIPMENTS, LTD.**—Private company. Registered November 26th. Capital £11,000. Objects: To carry on the business of manufacturers, importers and exporters of and dealers in apparatus of all kinds for the recording and reproduction of sound in synchronisation with cinematograph films, gramophones, loud speakers, amplifiers, and amplification systems, microphones, gramophone records, electric lamps, high tension protective apparatus, etc. The subscribers (each with one ordinary share) are: J. P. Kemp, 11, Richmond Buildings, Dean Street, W.1, engineer; C. H. Davies, 15, Charlotte Street, W.1, cinema technical expert. The first directors (to number not less than two nor more than seven) are to be appointed by the subscribers. Solicitors: Bulcraig & Davis, Amberley House, Norfolk Street, W.C.2.

**SWINDON ENTERTAINMENTS, LTD.**—Private company. Registered, November 22nd. Capital, £300. Objects: To carry on the business of theatre, music hall and cinema proprietors, etc. The directors are: M. Dent, 13, Westbourne Road, Edgbaston, Birmingham; J. Collins, 14, Bramcote Road, Putney Park, S.W. Secretary: V. F. Collins. Solicitors: Taylor, Willcocks & Co., Bank Chambers, 218, Strand, W.C. Registered Office: 69-70, Albion House, New Oxford Street, W.C.

**NEW CLARENCE CINEMA, LTD.**—Private company. Registered, November 21st. Capital, £100. Objects: To carry on the business of cinema and other theatre proprietors, lessees, licensees and managers, etc. The subscribers are: M. Berney, Park Cinema, Goldhawk Road, Shepherd's Bush, W., cinema proprietor; S. Jarrett, 17, Shaftesbury Avenue, W.1, solicitor. The first directors are to be appointed by the subscribers. Solicitors: Stanley Jarrett & Co., 17, Shaftesbury Avenue, W.1.

**T. R. M., LTD.**—Private company. Registered, November 18th. Capital, £35,000. Objects: To acquire the Theatre Royal, Peter Street, Manchester, and to carry on the business of theatre, music hall and cinema proprietors or agents, etc. The first directors are not named. Secretary: H. C. Dodds, 7, Evelyn Mansions, Queen's Club Gardens, W.14. Solicitors: Rehder & Higgs, 29, Mincing Lane, E.C.3.

**GLENDAL PICTURES, LTD.**—Private company. Registered, November 17th. Capital, £1,000. Objects: To acquire all or part of the Drill Hall, Wooler, and to carry on the business of proprietors, lessees or managers of theatres, palaces and halls, cinematographic shows, etc. The directors are: The Rt. Hon. Lord Ossulston, Estate House, Chillingham, Chatton, Northumberland; E. J. Hoyle, Bank Top, Chillingham. Solicitors: Peacock & Goddard, 3, South Square, Gray's Inn, W.C. Registered Office: The Drill Hall Cinema, Wooler, Northumberland.

**ELITE CINEMA COMPANY (CARDIFF), LTD.**—Private company. Registered, November 17th. Capital, £500. Objects: To carry on the business of proprietors, lessees or managers of theatres, cinemas, palaces and halls, etc. The first directors are not named. Secretary (*pro tem.*), M. Roberts. Solicitors: Phoenix, Levinson & Walters, Cardiff. Registered Office: 8, Dumfries Place, Cardiff.

**DENE, LTD.**—Private company. Registered, November 22nd. Capital, £500. Objects: To acquire lands and premises, to alter, rebuild, refurbish, maintain and carry on picture houses, theatres, music halls, etc. The first directors are not named. Acting Secretary: J. W. Croft. Solicitors: Keenlyside & Forster, Lloyds Bank Chambers, Collingwood Street, Newcastle-on-Tyne.

**PHOTOGRAPHIC ELECTRICAL CO., LTD.**—Private company. Registered, November 21st. Capital, £100. Objects: To acquire patents and rights in connection with inventions relating to the photographic method of recording sound on celluloid or other material and of projecting or translating sound so recorded; and to carry on the business of producers and manufacturers of and dealers in cinematograph films, cinematograph and photographic machines, etc. The first directors are not named. Solicitors: Last, Riches & Fitton, 18, Bolton Street, Piccadilly, W.1.

**PRINCES (OPENSRAW), LTD.**—Private company. Registered November 28th. Capital £12,000. Objects: To carry on the business of proprietors and managers of cinematograph theatres, concert and music halls, etc. The subscribers are: H. D. Moorhouse, Sedgley Lodge, Heaton Moor, Stockport, C.A.; H. Lee, "Gairloch," Blackley, Manchester, provision merchant; J. A. Hibbs, 5, Albany Avenue, Higher Openshaw, Manchester, musical instrument dealer; G. Hall, 146, Mottram New Road, Hyde, Cheshire, cinema proprietor. The first directors are not named. Solicitors: J. G. Mahaffy, 29, Blackfriars Street, Manchester.

**JACKSON, LESLIE & CO., LTD.**—Private company. Registered November 28th. Capital £600. Objects: To carry on the business of song, music, play, programme and general publishers and printers, scene proscenium and general painters and decorators, theatrical agents, film renters and distributors, etc. The subscribers are: D. K. Leslie, 22, Cliveden Place, Sloane Square, S.W.1, artist; F. Jackson, 22, Cliveden Place, Sloane Square, S.W.1, author. The first directors are not named. Secretary: D. K. Leslie. Solicitors: Glynn, Barton & Pocock, 36, Red Lion Square, W.C.1. Registered office: 22, Cliveden Place, Sloane Square, S.W.1.

**REEDEAN, LTD.**—Private company. Registered November 25th. Capital £50. Objects: To carry on the business of theatre, music and concert hall and cinematograph proprietors, managers or agents, producers of plays, dramas, etc. The subscribers are: Basil Dean, 15, Victoria Square, S.W.1, theatrical manager; Roger F. Ould, 4, Montagu Street, Portman Square, W.1, barrister; M. Basil Dean (director of Associated Talking Pictures, Ltd.) is a director for life and chairman of the board. Solicitors: Burton & Ramsden, 30, Clarges Street, W.1. Registered office: 5, John Street, Adelphi, W.C.2.

**WILLIAM MARLOWE, LTD.**—Private company. Registered November 24th. Capital £10. Objects: To carry on the business of proprietors of theatres, opera houses, music halls and cinematograph theatres, etc. The first directors are not named. Solicitors: Bulcraig & Davis, Amberley House, Norfolk Street, W.C.2.

**J. L. DIXON'S ENTERPRISES, LTD.**—Private company. Registered November 22nd. Capital £500. Objects: To erect and equip theatres, music halls, picture palaces, etc. The permanent directors are: J. L. Dixon, Breeze-mount, Woodhill Estate, Prestwich, cinema proprietor; Mrs. Mary Dixon, Breeze-mount, Woodhill Estate, Prestwich. Solicitor: J. H. S. Aitken, 14, Carr Road, Nelson, Lancs. Registered office: Rialto, Bury New Road, Salford.

**BRADFORD-ON-AVON CINEMA CO., LTD.**—Private company. Registered November 24th. Capital £1,000. Objects: To carry on the business of theatre, ballroom, cinema proprietors, etc. The directors are: G. G. Stamper, The Bungalow, Bradford-on-Avon; H. F. Rossiter (chairman), Manor Farm, Winsley, nr. Bradford-on-Avon; W. H. Rossiter, Winsley Road, Bradford-on-Avon; A. Hunt, 12, Frome Road, Bradford-on-Avon; C. Solomon, 11, Grosvenor Place, Bath; L. H. Blackmore, 48, Trowbridge Road, Bradford-on-Avon. Secretary: C. Solomon. Registered office: 49A, St. Margaret Street, Bradford-on-Avon, Wilts.

**GEM CINEMAS (BOLTON), LTD.**—Private company. Registered November 28th. Capital £10,000. Objects: To acquire the business of cinematograph proprietors and exhibitors carried on at the Gem Picturedrome, Darley Street, Bolton. The directors are: J. Greenhalgh, 148, Church Road, Bolton; J. Brearley, 21, Bridge Street, Manchester (joint managing directors). Solicitors: Winder & Holden, 20, Mawdsley Street, Bolton.

**BIMBELOTIER SYNDICATE LTD.**—Private company. Registered November 28th. Capital £200. Objects: To carry on the business of theatre, music hall and cinematograph theatre proprietors, etc. The first directors are not named. Solicitors: R. C. Leach, Sims & Co., 18, Bedford Square, W.C.1.

**A.S. CINEMAS, LTD.**—Private company. Registered September 18th. Capital, £100. Objects: To carry on business as cinema and other theatre, music and concert hall proprietors, cinematograph film exhibitors, renters and agents, etc. The first directors are to be appointed by the subscribers. Solicitors: Stanley Jarrett & Co., 17, Shaftesbury Avenue, W.1.



# Scottish Section

Representative: James McBride, 91, Roslea Drive,  
Dennistoun, Glasgow, E.

'Phones - - (Home) Bridgeton 1876 (Hall) Bridgeton 2851

Edinburgh is to follow Glasgow's lead in promoting cinema Sundays for charitable purposes. This is the outcome of a deputation who laid before the magistrates on Friday the desirability of enabling exhibitors in the Scottish capital to help deserving causes by means of Sunday cinema shows. In the licence terms under the Act there is a clause which specifically forbids the holding of cinema shows on Sundays. This clause had to be varied before the magistrates gave their consent.

No sooner had the announcement been made on Saturday than the Committee of the Lord's Day Observance Association held an emergency meeting and passed a resolution protesting against the action of the magistrates, and a telegram to this effect was dispatched to Lord Provost T. B. Whitson.

In intimating their decision, the Magistrates stated that the power to grant special Sunday performances for charity "would be used sparingly." The exhibitors had indicated, incidentally, that their desire was to be allowed to open each cinema on one Sunday of the year, the total proceeds to go to charity, the staffs giving their services freely, the films being supplied by the renters, and the use of the houses being given without cost. On the present occasion 75 per cent. of the proceeds will go to Edinburgh Royal Infirmary's special £500,000 extension appeal fund and the remaining 25 per cent. will be devoted to the Scottish Cinema Trade Benevolent Fund.

The deputation was headed by T. Ormiston, chairman of the Scottish Branch, and included A. S. Albin, chairman, J. S. Dunbar and George Salmon. Mr. Ormiston informed the magistrates that since Cinema Sunday was introduced in Glasgow eight years ago the total sum raised for charity amounted to £20,973. Another assurance which the deputation gave was that this movement did not represent the thin edge of the wedge for Sunday opening, as Edinburgh exhibitors were against such a policy.

## Staff Dance Sensation

To suit the convenience of the staffs of the Gaumont British cinemas outside the city their conferees in the Glasgow houses made the daring innovation for Scotland of running the Glasgow and West of Scotland staff dance last Sunday in the Charing Cross Halls. Over 300 were present, and everything was going sweetly when several police officers entered the hall and, after some preliminary investigations, took the names of the committee and other members of the company. An infringement of licensing law is alleged to be the reason for the police intervention. No indication has been given yet as to what action is to be taken by the authorities in the matter.

## Clydeside Managers Go North

That old-timer, Charles King, who has filled the bill as projectionist-manager and traveller in Glasgow and elsewhere, has been appointed resident manager at the Northern Star Cinema, Lerwick, Shetland, and Digby Mills, late of Grand Central, Rutherglen, has also gone North, to take up the managerial reins at the Lyceum, Forres. Their trade friends will wish both gentlemen every success in their new niches in the industry.

## Cinematograph Act Contravention

Charged with having allowed 80 persons to stand in the passages leading to the exits in the Alhambra Picture House, Bellshill, on October 4th, George Palmer, manager, pleaded guilty in Airgrie Sheriff Court on Friday. He also admitted a previous conviction. His agent explained that the crowding of the passages was due to patrons passing in and out for the second house. Sheriff King Murray imposed a fine of £4.

## Glasgow Exhibitors and City Assessor

In view of the Glasgow Assessor's statement at the recent Valuation Appeal Courts regarding the valuation of cinemas, which was reported in THE BIOSCOPE at the time, a private meeting of exhibitors was held in Glasgow yesterday (Tuesday) to consider the position. The meeting was called by the Executive of the Scottish Branch, and Tom Ormiston presided. Certain lines of

action were discussed, the tenor of which cannot be divulged.

## Cinemas Aid Charity

La Scala, Glasgow, was packed to the doors on Sunday evening, when a picture and orchestral programme was submitted, in aid of the Funds of the Glasgow Royal Cancer Hospital. Manager William Harper, of the Central Picture House, Broxburn, received his meed of praise at the conclusion of a concert he arranged in his hall in aid of Edinburgh Royal Infirmary, which benefited to the extent of £81.

## Merry Masons

Friday will be a busy day and evening for members of Lodge Anima, Glasgow. In the afternoon the new office-bearers are to be installed at a regular meeting of the Lodge, with two Past Masters of Anima, J. M. Kissell and William Carlas, as the installing Masters. Harmony is to follow, after which the brethren will pick up their lady friends and proceed to Norwood House for the dance and cabaret which they are running conjointly with the Cinema Club.

## Film Guild Supports "Talkies"

Edinburgh Film Guild has solemnly debated the subject, "That the addition of dialogue has meant no progress in the art of the film." The discussion ended in the majority adopting the other point of view—that "talkies" have stimulated the cinema and been beneficial in their effects.

## "Exit" or "Out"

Musselburgh Dean of Guild Court has passed plans for alterations at the Central Picture House, Musselburgh. When Councillor Paton suggested that the word "Out" should be used on signs instead of "Exit," as children might not understand "Exit," the Town Clerk said "Exit" was the word required by the Act. George Renouf, manager of the picture house, said few children who went to cinemas did not know the meaning of "Exit." He agreed, however, to hand on to his directors the suggestion that both words should be displayed on notices.

## Uncensored Film Screened in Edinburgh

Although it has not been submitted to the Censor, "Earth," the Soviet's film of pastoral life in the Ukraine, was screened by the Edinburgh Workers' Progressive Film Society on Sunday. The magistrates had intimated that they would not raise any objection provided the attendance was restricted to actual members of the Society and their guests.

## Renters' Sound Committee "Expiring"

### "Not Needed Any Longer"

In July, 1929, the Renters' Sound Inspection Department was formed with the object of ensuring that the reproduction of sound in this country should be as good as was humanly possible.

During the past sixteen months inspectors of the Sound Department have travelled throughout the country making reports on reproduction. The object of these inspections was not to put the smaller equipments out of action but to help the manufacturers of them to bring their equipment to a sufficiently high standard as to make talking pictures popular and profitable, both for the Renter and the Exhibitor.

The so-called "bootleg" equipments are now rapidly being replaced with adequate equipments. There are only two theatres in the whole of the United Kingdom and the Irish Free State that, in the opinion of the Sound Department, are not reproducing sound satisfactorily.

The method adopted to deal with unsatisfactory sound reproduction has always been that the Sound Department did not complain to the exhibitor but took the matter up direct with the manufacturer of the equipment. It is pleasing to report that the manufacturers of the equipment were in every single case only too ready and anxious to respond to the suggestions made to them by the technicians of this Department, so that the equipment was brought to a satisfactory standard without even the exhibitor having any knowledge that the Sound Department had visited his theatre.

A school for projectionists was formed in London twelve months ago and 277 students have attended the classes, 111 certificates of proficiency having been issued.

There are now 2,765 cinemas operating with sound equipment, and during the period that the Sound Department has been functioning no less than 3,456 inspections have been carried out. The country has been covered from top to bottom, and the inspectors' reports go to show that bad or indifferent reproduction is the exception and not the rule.

Those companies who were responsible for the cost and maintenance of these sound inspections and the Projectionists' School are more than satisfied with the results obtained, but now feel that the time has come when the maintenance of a special department for the inspection of sound is no longer necessary, and the Renters' Sound Inspection Department will, therefore, cease to exist at the end of the year.

It is not the intention of the companies which formed the Sound Department to allow their films to be reproduced in the future over inadequate equipments, but they feel that the overriding conditions for the reproduction of sound contained in the contracts will be sufficient safeguard.

## "Kissing Cup" for Derby Week

Butcher's success with "Kissing Cup's Race" has prompted the suggestion that this first British racing "talkie" should be released in Derby Week as a big attraction likely to catch the public in a sporting mood. The idea has been promptly adopted and the London release definitely settled to correspond with this big sporting event.

Unofficially it is reported that the film has been booked to the Gaumont-P.C.T. circuit.

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# At the C.E.A. Meetings

## What the Branches are Saying and Doing

### West Lancs and Wide Film

Some of the members of the West Lancashire Branch are apprehensive of the wide film becoming popular before they have had the opportunity of recouping their outlays on "talkie" apparatus. The subject was discussed at the Branch meeting held last Wednesday, at Lancaster, when a resolution was adopted expressing the opinion that the wide film should not be introduced for at least two years. James Atroy presided.

#### Exhibitors' Dilemma

J. HOWSON said that hardly was one innovation made but another was contemplated. Exhibitors had been put to a lot of expense in adapting their theatres for the presentation of talking pictures, and the consequence, were wide films immediately to become the vogue, would be serious. Small exhibitors particularly must be given the chance of recovering what they had spent on "talkie" apparatus. If there was unity amongst exhibitors, it would not be commercial for manufacturers to turn out wide films to sell simply to the large syndicates.

The CHAIRMAN said he understood that the manufacturers of wide films also made a film negative of standard size and exhibitors would have the option of booking whichever they wanted. According to his information, wide films had been shown in America and they had not been a success.

J. HOWSON: We were caught napping on "talkies" and we don't want to be caught napping by wide films. He was of the opinion that the situation should be discussed by all branches.

It was agreed that a letter should be sent to headquarters, expressing the opinion that wide films should not be introduced in this country for the next two years on the ground of expense.

#### Sharing Terms

A short discussion took place on the question of sharing terms. One member said he paid to the renter £78 for a week's showing of a certain film, his actual profit being only 9s. Such cases as that deserved to be looked into, he said, and adjustments made to ensure a more equitable deal for the exhibitor. Sharing terms of 50 per cent. for second runs were much too high.

The CHAIRMAN commented that in the old days he could take £100 on £25 expenses. To-day he would be more than satisfied if he could take £100 with £75 expenses.

#### C.T.B.F.

In reply to a communication from H. Hargreaves, Mr. Viveash explained in a letter the work that was being done by the Cinematograph Trade Benevolent Fund.

The CHAIRMAN, after studying the report and financial statement of the C.T.B.F., said he had not noticed any reference to relief having been granted to any old cinema proprietor, but assistance had been given to many managers.

The SECRETARY having explained the financial resources of the Branch and the amount of money in the bank, it was decided, on the motion of J. H. SHACKLETON, seconded by A. WILES, to make a contribution of five guineas.

#### "Talkie" Apparatus Maintenance

Correspondence which had passed between the Secretary and British Thomson-Houston on the question of renewals for B.T.-H. apparatus was read for the information of members. The Secretary had pointed out to the firm that members were under the impression that no charge would be made for any renewals required in the first twelve months, as the contract stated that any defects arising from faulty design or workmanship would be made good.

Mr. HARGREAVES said members had complained of being charged with the cost of valves which had been in use only for a few weeks. British Thomson-Houston replied that they met all their obligations in regard to making good any defects, including valves. If an exhibitor was not satisfied with the length of service he got from a valve, it could be submitted to their testing department for examination. As regards installation charges, it was made clear to all exhibitors that an installation charge would be made for fixing equipment.

J. Howson said he had repeatedly written to B.T.-H. stating he was not aware of there being any charge for installing apparatus. Furthermore, he considered £60 for such work excessive, unreasonable and exorbitant. B.T.-H. afterwards offered to reduce the charge to £45.

Further inquiries are to be made by the Secretary, and, if necessary, the circumstances will be reported to the General Council.

#### £300 Wanted

A member brought forward a complaint against a renting house, which was claiming £300 for a new copy of a film. It seems that the exhibitor on receiving a

certain film, immediately pointed out to the renter that it was a bad copy because of the insertion of blank spacings on one reel. He warned them to have in reserve a new copy in case it was wanted. Finding he could manage with the print delivered, he showed it for seven or eight days. Five days after returning it to the renter, he received from the branch office a letter stating that he was held to be responsible for its damaged condition and would be expected to foot the bill for £300 as the cost of a new print.

The Branch decided to take up the matter on behalf of its member, by writing to the firm of renters concerned, to ask for an apology and the withdrawal of the claim.

#### Press Notices

Recently the Branch suggested to the proprietors of the Preston daily newspaper that exhibitors were of the opinion that the show reports appearing in the Tuesday paper were of little benefit, because the film programmes were changed on the Wednesday. The Branch suggested that the paragraphs relating to the performances should appear in the issues of Monday and Thursday. The newspaper proprietors replied that there did not appear to be any general desire for a change, but if they were convinced otherwise, they would give the matter further consideration.

A. WILES undertook to call on Preston exhibitors to ascertain their views as to the best day for the appearance of notices in the Preston newspaper.

Mr. SIMPSON said that in Barrow-in-Furness the theatre paragraphs appeared in the Saturday night papers. That, in his opinion, was a most useful arrangement.

#### Reels by Weight

H. HARGREAVES said the Chairman and he interviewed one of the motor transport companies engaged in the distribution of films to put forward a suggestion that charges should be based on a standard reel of 1,000 ft. At the present time, exhibitors paid their transport costs on the basis of per reel of undetermined length, which was felt to be inequitable when sometimes there was only 500 ft. of film on the reel. On the other hand, there was often 2,000 ft. The carrier was asked to accept the registered length of the film as the basis of his charge.

The CHAIRMAN reported that the carrier declined to fall in with that proposition, but if the Branch preferred to pay by weight, he was willing to give them that option. Speaking for himself, he found that the costs on the weight basis were less than the costs per reel, and he had therefore chosen the former arrangement.

No meeting of the Branch will be held this month (December), but the next meeting, which will probably be held at Preston in January, will be the annual meeting.

### Devon Move Against "Widies"

Questions of railway rates for the carriage of films, block-booking and wide films and entertainment tax were all discussed at the meeting of the Devon and Cornwall Branch of the C.E.A., held at the Savoy Picture House, Plymouth, on November 25th, Major A. O. ELLIS in the chair.

The SECRETARY, C. H. Rundle, reported that following the last meeting of the Branch, H. Watkins (St. Austell) sent him details regarding the renters who had been insisting on block booking. He had forwarded those particulars to the general secretary of the Association. These showed that Mr. Watkins wanted to book five or six films and the renters insisted as a condition of booking that he should take several other films. The General Secretary had since taken up the matter with the renters.

#### Railway Deputation Thursday

The General Secretary notified that the Railway Clearing House would meet the deputation from the General Council on Thursday, December 4th, at 12 noon, at Seymour Street, Euston Square, on the subject of the reduction of rates on the carriage of films. The General Secretary thought it would be useful if the Devon and Cornwall Branch sent a representative to form part of the deputation, and to be effective he must come prepared to give detailed information on the subject of railway rates.

It was decided that Mr. Ellis should be the representative because he had been dealing with the matter directly with the railway officials.

Major Ellis undertook to go to London, and it was decided that members should furnish him with figures of their actual expenditure in railway carriage for twelve months.

#### London For Summer Conference

The meeting decided to suggest to the General Council that the next annual conference should be held in London because it would be a more convenient centre than seaside resorts.

It was also decided that in future nominations for office in the Branch should be made at the December

meeting and that ballot papers be sent to all members returnable before the annual meeting in January.

#### Major Ellis Wants to Retire

Several requests were made that Major Ellis should remain in the chair for another year, and that gentleman replied that he would prefer a change so that other members might have the opportunity of holding the chair. He appreciated the kindness of members who wished him to continue. If, however, they felt he could be of any real service to them by going on he would leave himself in their hands.

Notice of motion was given to rescind the resolution at the next meeting, "that the vice-chairman must automatically succeed the chairman."

#### Is Wide Film Wanted?

There was a long discussion on the question of wide films introduced by the CHAIRMAN, who said that his object in raising the question was to ask: "Do we want wide films, and even if we want them, can we afford them?" A summary of the discussion which followed is on an earlier page.

#### What About E.T.?

HARRY HARCOURT asked for information regarding the entertainment tax. He said that the removal of the tax up to 6d. was a Godsend, but since then expenses had gone up and if they could get the tax of up to 1s. it would be the salvation of the small exhibitors.

W. BAYLEY said the question was discussed at the last meeting of the General Council, but referred back because there was lack of agreement upon the policy. Some members wanted the tax off up to 1s. and others thought it would be a substantial step forward to get the tax off up to 8d.

R. E. EADY suggested that the Tax Committee should try to get one penny off the shilling. If they could not get the 2d. off that would be a real help.

The CHAIRMAN regarded Mr. Eady's suggestion as good, and suggested also that the Entertainment Tax Committee and the General Council should obtain figures showing the losses that exhibitors had suffered. Those losses would be reflected in the income tax on returns.

Mr. BAYLEY was asked to submit these points to the General Council.

### Edinburgh Discusses Restricted Advertising

Advertising costs, the burdens of running a "talkie" film for a week, and the possibility of arranging Sunday charity shows, were among the subjects discussed at the November meeting of the Edinburgh Branch. A. S. ALBIN presided at the meeting, which was held in the Princes Cinema, last Wednesday.

#### Limitation of Advertising

On the question of advertising, a discussion initiated at the October meeting was continued, the object being to produce a scheme for restricting costs in this connection. Previous attempts to provide a scheme of this kind acceptable to all exhibitors have always broken down in Edinburgh because a few members declined to bind themselves to accept limitation of the possibilities of advertising. The new effort has been stimulated by the success of a similar scheme in Glasgow.

In the absence of several of the representatives of the houses principally concerned—those at present taking large advertisement space—the meeting tentatively agreed that a policy of limited advertising would be advantageous to all interests. A committee comprising A. S. Albin, George Salmon (secretary) and A. Black was appointed to interview the representatives of the larger houses.

The basis of the scheme proposed is that first-run halls should all be restricted to 2 ins. single column in their advertising in the Edinburgh Press, other halls—described as "suburban" or "district"—being limited to 1½ ins.

#### Permission Sought for Sunday Shows

So far as Sunday charity shows are concerned, it was intimated that Mr. Orniston would head a deputation to the Edinburgh magistrates on Friday, in an endeavour to obtain their permission to arrange a Sunday entertainment at a number of houses in aid of Edinburgh Royal Infirmary.

In answer to a question by Mr. BLACK, Mr. SALMON said there was certainly no idea of attempting to secure permission for ordinary Sunday shows. Opinion in Edinburgh was dead against that, but they hoped they might eventually be able to make some arrangement similar to that in Glasgow, where Cinema Sunday resulted in the collection of considerable sums for charitable causes, including the Cinema Trade Benevolent Fund.



### Six Day Booking Demand

The question of renters insisting on a week's run for the bigger "talkie" attractions was raised by Mr. WEBSTER, who said that the district houses could not afford to retain a film for a week. They lost on the deal.

Mr. ALBIN, agreeing, said that in Edinburgh, with its too great seating capacity, very few films could draw the crowd for a week except at first-run houses. Members had the remedy in their own hands. They could stop booking films for which a week's run was demanded. Some had tried that and had nothing to regret.

### "Some Members Not Loyal"

On the question of guarantees, Baillie TIMMINS alleged that a number of renting concerns were still insisting on guarantees in their contracts. These firms, he said, were disposing of their product, so it was obvious that some members were not being loyal to the C.E.A. agreement.

Mr. DICKSON, who pointed out that Warner Bros. and First National had both dropped guarantees and introduced a graded scale of disc charges, replied that only Paramount still called for a guarantee, and in their case it was very small. There was certainly no need for an exhibitor to give guarantees.

## Leeds and Guarantees

The position with regard to the giving of guarantees and the payment of disc charges in the light of the report of the special committee of the C.E.A. was again reviewed by the November meeting of the Leeds Branch.

The CHAIRMAN (John Cloughton) remarked that they had now reached the closing stage of one of the biggest battles which the exhibitors had ever fought. Personally, he felt more than pleased that they in Leeds had been very loyal—more loyal than anybody else in the country, perhaps, with the exception of the members of the Newcastle Branch.

"It almost breaks your heart," he added, "to think that we have been so loyal and that other people who were at Blackpool, and voted for the resolution, immediately broke away from it. I am happy to say that the conditions are such now that it is possible for us to resume business with firms whom we have been avoiding."

"However, we have done good work, and we should have done a great deal better if there had been more loyalty within the Association. I am satisfied that if we had all stuck together we should by now be back to normal booking conditions. As it is, what we are faced with is normal takings in our theatres and abnormal film hire expenses."

C. P. METCALFE said that the position that had come about, although it had been influenced, doubtless, by their attitude, was due also to the fact that supplies of "talkies" were much better than they were. He believed it was really a question of supply and demand. A warning ought to go out from the Association that what obtained to-day was really a falling market, and that exhibitors ought to exercise great care in forward booking.

### Unfair and Discouraging

The CHAIRMAN: "The bitter thing, to my mind, is that if there is anything of any advantage to be obtained, members of the C.E.A. come to the meeting, but immediately you ask some sacrifice of them they leave all the work to the officials and a few faithful ones to fight their battles for them. It is extremely disheartening. Almost throughout this fight we have had appallingly small meetings."

### Bottom Out of "Talkie" Boom

H. HOPKINS said that it must be obvious to all of them that the bottom had now dropped out of the "talkie" boom, and that they were practically back to normal so far as business in the cinema theatres was concerned. They were, all of them, taking very little more money with talking pictures than they used to take with silent, and very shortly it must mean that the position would be righted simply by the law of supply and demand.

### Yorkshire and C.E.A. Vice-Presidency

The CHAIRMAN called the attention of the meeting to the question of supporting a nomination for the Vice-Presidency of the C.E.A. It was up to them, he said, to recommend anybody whom they thought suitable. There was, apparently, nobody in the Leeds Branch who cared to allow himself to be nominated, but they had discussed the matter in committee, and they were of opinion that it would be a graceful act on their part to support Alderman Wheelodon, of Hull, if that gentleman could be persuaded to allow himself to be nominated. Alderman Wheelodon, he said, was eminently fitted for the position of Vice-President, and President in the following year, of the Association. He had recently been elected Sheriff of Hull, and he was a man who was widely respected throughout the cinema trade in the North.

On the proposition of OWEN BROOKES it was unanimously decided to approach the Hull Branch with a view to securing the nomination of Alderman Wheelodon.

### Pre-Release of Films

In presenting the report of the last meeting of the General Council, Mr. HOPKINS informed the meeting

that considerable attention was being paid to the question of the pre-release of films, and Mr. ANDERTON commented that pre-release was a far more serious thing with "talkies" than it was with silents.

### Guarantees and Disc Charges

Regarding guarantees and disc charges, there was only one firm that was standing out, and it could not be long before they fell into line with the rest. It seemed, he said, that Vitaphone insisted that where a film was recorded under their system there must be some charge made for the disc. It appeared to be an essential point in their agreement. Personally, he was convinced that they had got as far as they could get on this subject. The firms concerned were First National and Warner Brothers.

Mr. ANDERTON moved, and Mr. HOPKINS seconded, that the names of these two firms—Warner Bros. and First National—should be placed on the white list, and that it should be made known that all exhibitors were at liberty to do business with them.

The meeting unanimously passed a resolution reaffirming the Blackpool resolution, and requesting exhibitors to abide by it and refuse to give guarantees.

### Advisory Committee Representatives

Mr. METCALFE raised the question of the representation of the C.E.A. on the Advisory Committee in connection with the Films Act. He noticed, he said, that the London and Home Counties Branch had nominated Major Gale and R. V. Crow to fill the positions which had been occupied by Victor Davis and E. Hewitson. If these retiring members, he said, were prepared to accept the positions for another year he was strongly of the opinion that they ought to have the support of members of the Leeds Branch, because both these gentlemen would look after the interests of the independent exhibitors, and that was what was wanted.

Mr. HOPKINS expressed the opinion that to lose the services, particularly, of Victor Davis from the Advisory Committee would be a very serious thing for the Association.

The meeting unanimously decided to instruct their delegates to support the re-election of Mr. Victor Davis and Mr. Hewitson.

## NEWS FROM THE TERRITORIES

(Continued from page 44)

Cardiff there would be an overwhelming majority in favour of opening places of amusement. . . . Why should something like 250,000 people be dictated to as to what they should do by a few who hold narrow-minded views?" The above excerpt is taken from a letter in the *Western Mail* last week, commenting upon the proposal of Councillor Ferguson, deputy Lord Mayor of the city, that an application by the Sploft Co. for permission to give a Sunday performance in aid of the Cardiff Royal Infirmary should be refused.

If a vote were taken —! Personally, I do not think there is any doubt about what the answer of Cardiff would be. Some time ago, as a test, I tackled 40 people I know in the city about Sunday opening. Among those I questioned were two councillors, one minister, over a dozen tradesmen, four professional men and manual workers of various kinds. Thirty of them were in favour of Sunday opening, six were against, while the other four "didn't care whether there was Sunday opening or not."

### Another Swansea Super?

There is an old saw which states that "There is no smoke without a fire." Does it apply, I wonder, to a trade rumour in Swansea that a London syndicate is endeavouring to obtain a site for a super cinema in Oxford Street, Swansea? I have personally failed to find confirmation of the rumour, but it is persistent and leading trade personalities in the town believe it.

### W.E. at Castle, Swansea

The Castle Cinema, Swansea, is to be wired for "talkies" by Western Electric.

## Exeter

It was announced on Wednesday, November 26th, that a syndicate with local associations had purchased the Hippodrome at Exeter from W. G. and E. J. Vickery, who acquired it less than a year ago, and that as soon as the change over could be effected it would be adapted for talking films. Exeter Hippodrome, which was originally known as the Public Rooms, is an imposing block of property in New London Inn Square.

## "Tell England" Ready Trade Show Expected Shortly

"Tell England," which has taken British Instructional Films more than twelve months to make, is to be trade shown shortly. It has already been previewed by the B.I.F. directorate. H. Bruce Woolfe commented, "We are proud of it."

For the Gallipoli landing scenes the production unit, including five cameramen and ten tons of explosives, travelled to Malta, where suitable locations had been found. Here the producers, Anthony Asquith and Geoffrey Barcas, had the co-operation of the British Mediterranean Fleet.

The famous troopships, *River Clyde* and *Rangoon*, as well as dreadnoughts, cruisers, destroyers, monitors, pinnaces and lighters, took part in the landing sequences. Naval personnel, gunners, bluejackets and marines also assisted. In fact, in addition to the principal players, headed by Fay Compton, Carl Harbord and Tony Bruce, over 9,000 people appear in the production.

As well as the battle scenes, which are said to be remarkable for their realism, there is a good sprinkling of comedy in "Tell England." The dialogue for one such sequence, in which a squad of "rookies" are undergoing bayonet practice, has been written by A. P. Herbert, the noted contributor to *Punch*.

Uniforms, rifles, machine guns and other equipment was loaned by the War Office and the Australian Government, and it is said that Anthony Asquith has imparted several deft touches by means of mobile cameras and the ingenious use of sound.

## P.D.C. Not Lending Stars

Perhaps the most striking tribute to the judgment of E. B. Derr in choosing stars for P.D.C. has been the anxiety of other producers to borrow them.

Ann Harding, after her triumph in "Holiday," has been in particular demand; but she has been lent only once. Constance Bennett and Helen Twelvetrees, whose reputation has increased with each new film, have appeared several times for other companies.

Mr. Derr does not intend to continue this policy of lending P.D.C. stars, even for the very handsome consideration involved, after existing obligations are satisfied.

## Marilyn Miller's Next

Marilyn Miller's latest picture, "Sunny," which First National will be trade showing at an early date, is yet another adaptation of a highly successful musical comedy stage success in which the star has appeared. "Sunny" is described as a dramatic comedy with music rather than a screen musical comedy, but the production is not produced as a mere transcription of the original stage show. Throughout the picture there is a musical accompaniment especially written by Jerome Kern, and of the song successes which were so popular in the original stage show the famous "Who?" has been retained.

Marilyn Miller is supported by a long list of important players, including Lawrence Gray, Joe Donahue (younger brother of the late Jack Donahue), O. P. Heggie, Inez Courtney, Clyde Cook, Barbara Bedford and Judith Vesselli.





**W**INNIE LIGHTNER'S latest Warner picture is due for London presentation. A Vitaphone and natural colour production, "The Life of the Party," it is to be unreeled for the trade at the Regal, Marble Arch, on Tuesday, December 9th, at 11 a.m. With Miss Lightner in the cast are Irene Delroy and John Davidson.





FOX are starting off a terrific trade show programme which will include "Just Imagine," "The Big Trail," "Lightnin'," and "Oh! for a Man." Above are a trio of the amazing scenes in "Just Imagine," David Butters' imaginative peep into the future. The cast includes El Brendel, John Garrick and Maureen O'Sullivan. The London presentation is arranged for Monday, December 8th, at the Piccadilly Theatre, at 8 p.m.





FOR presentation at the Piccadilly Theatre on Friday next, December 5th, at 8 p.m., Fox have their much discussed and keenly awaited pioneering film, "The Big Trail." With a cast of 93 principals and 20,000 extras, it stars Marguerite Churchill with John Wayne, El Brendel and David Rollins, under the direction of Raoul Walsh. "The Big Trail" has been made on wider film as well as on standard stock.





**J**OHN GILBERT and Wallace Beery are the principals in "Way for a Sailor," new Metro-Goldwyn-Mayer film which goes into the Empire programme next Friday, December 5th. With them in the cast are Leila Hyams and Jim Tully.



# News from the Territories

## From "The Bioscope's" Special Representatives

### Manchester and Liverpool

(Representative: Fred Gronback, 18, Coningsby Road, Anfield, Liverpool. Telephone: Anfield 1289)

Owing to the resignation of H. A. Brown, Warner Bros. have rearranged their outdoor staff at Liverpool. The North Wales territory, which was previously served by C. Turner, is now covered by A. Rutherford. Mr. Turner is now travelling in the Liverpool and North-West Lancashire area, his district extending as far north as Barrow. Gordon Dartnell, Liverpool branch manager, points out that his travellers are now booking Vitaphone variety subjects in addition to features. "Viennese Nights" will be trade shown at Liverpool shortly after the London presentation (on December 19th), and will probably be available in Technicolor and black-and-white.

#### Lower Prices

Owing to the depression in local trade, the management of the Futurist, Warrington, announce that at all matinees there will be a reduction in the prices of admission to all parts of the house.

#### I.O.M. Cinematograph Bill

The Isle of Man Cinematograph Amendment Bill, which passed the second reading recently by 14 votes to 9, failed to get the requisite 13 votes on the third reading in the House of Keys, and, therefore, fell. The Bill proposed to give the right of appeal to any person who has been refused a cinema licence and to anyone who has unsuccessfully opposed the granting of a licence.

#### Golden Silence

Notwithstanding the potent appeal of "talkie" pictures, silent features are by no means "damned, doomed and done for." Listen to what Harry Wilson, manager of the Roscommon Picture House, Liverpool, says:—"My bookings of silent films go well into next year; my takings for the last eleven months are greatly in excess of those of the corresponding period of last year; and we have even become the prey of burglars, who recently got away with about £50!"

#### New Circuit Theatre

Cheshire County Cinemas, Ltd., proprietors of the King's and Empress Theatres, Runcorn, have just acquired to Scala Theatre, Runcorn. It is intended to make certain alterations and improvements to the Scala.

#### Stockport Exhibitors' Association

Stockport Exhibitors' Association, a local organisation, all of whose members are also on the roll of the Manchester Branch of the C.E.A., will hold its annual meeting in January. Wally Baker, general manager of the Palladium, Stockport, and the Palladium, Oldham, is the secretary.

#### Charity Shows

Three Liverpool cinemas gave charity entertainments on Sunday evening last. Film programmes were presented at the Futurist and the Gem, and a vocal and orchestral concert at the Trocadero. The latter was in aid of the Merseyside unemployed musicians. Another picture show, in aid of a local Christmas fund, will take place at the Scala, Liverpool, on Sunday, December 14th.

#### Lower Prices for Early Doors

Several theatres in the central area of Liverpool adopted earlier hours of opening and lower prices of admission on Monday. The Palais de Luxe has been opening for nearly a month at 12.15 p.m., with prices for the stalls and circle of 6d. and 1s. respectively. The Scala and Futurist performances now start at 1 p.m. instead of 2 p.m., and the price of admission to the whole of the stalls at both theatres is 6d. instead of 1s. 3d., and admission to the circle 1s. 3d. instead of 2s. 4d. This big cut in admission charges continues each day until 5 p.m., as the management hope by

these methods that the number of patrons each afternoon will be more than doubled. Similar prices will obtain at the Prince of Wales, but the time of opening will be 2 p.m.

### Four Northern Counties

(Representative: Thos. F. Burgess, 242, Wingrove Avenue, Newcastle-on-Tyne)

The Empire, West Hartlepool, which has been a legitimate theatre for many years, is being equipped with Western Electric talking apparatus. It is expected that the equipment will be completely installed in the early part of the New Year. Both stage plays and "talkie" programmes will be submitted. It is also understood that the Empire, Sunderland, another legitimate theatre, will shortly be installing "talkie" equipment.

#### Rink Opened on Wearside

Sunderland's new dance hall, which is the first part of the large scheme embracing a Super Cinema, was opened on Wednesday. The Dance Hall, which is one of the finest in the country, measures 120 ft. by 140 ft. Decoration work has been very tastefully carried out and the ballroom is brilliantly lighted. The building has been erected on the site of the old Rink in Holmside. George and Alfred Black, who are well-known in the cinema industry in the North, are closely connected with the scheme.

#### More "Talkie" Halls

Western Electric apparatus is being installed at the Grand, Houghton-le-Spring, Co. Durham, which is expected to open as a "talkie" house on December 15th. Both this cinema and the Coliseum, Houghton-le-Spring, where Western Electric apparatus has already been installed, are controlled by John Lishman, the well-known Northern exhibitor.

The Northern Picture House, West Hartlepool, is being equipped with B.T.H. apparatus, and will be ready by the 15th or 22nd December.

It is expected that early in the New Year the Picture House, High Street, Sunderland, will open as a "talkie" theatre; Western Electric is being installed.

#### Christmas Day Licences

Last week the Newcastle magistrates granted permission on the application of T. H. Smirk, solicitor, for twenty-four cinemas in the city to open on Christmas Day from 2 o'clock till 10.30 p.m.

At Wallsend the Bench last week granted licences for Christmas Day performances between 6.30 p.m. and 10.30 p.m., in respect of The Royal, Tyne, Queen's, and Borough Theatres, and the Pearl, Willington Quay.

#### Another Bedlington Burglary

In my last week's notes I referred to a burglary at the Palace, Bedlington. Since then another Bedlington cinema, the Prince of Wales, has been visited by thieves. In this case the thieves contrived to gain admittance by breaking a pane of glass and uncatching a window. They found nothing of value, however.

#### Cinema Visited by Civic Heads

On Monday, the Mayor of Gateshead, accompanied by members of the Town Council, visited the Scala, Gateshead, to see "Journey's End."

#### Children's Boot Fund Benefits

By the kind permission of H. Harrison, proprietor of the Palace, Wingate, Co. Durham, a concert took place in the theatre last week, when £23 12s. was realised in aid of the Poor Children's Boot Fund.

#### Motor Firm Shows Film

About 200 people were present at the Morris Oxford Motor Depot of the C. G. S. Buist, Ltd., garage last week, to see a film illustrating the manufacture of Morris Cars, and their achievements. The garage had been transformed into a gaily decorated and unofficial cinema.

A film of the recent Auto Cycle Union Trial was also shown last week at the Annual Whist Drive and Dance of the Newcastle Motor Club.

#### Distress Warrant Issued

At Wigton Police Court last week the Magistrates decided to issue a distress warrant against George Duncan, White Horse Hotel, Newcastle, for the non-payment of rates due in respect to the Temple Cinema, Aspatria, Cumberland. The Bench were informed that the hall had not been used for four or five years, but that the place still contained furniture.

#### Film Star to Visit Newcastle

During his lightning visit to England it is understood that Maurice Chevalier will make a one-night appearance in Newcastle-on-Tyne. The cities which he intends to visit only number four and include Newcastle, Bristol, Manchester and Liverpool.

#### Stink Bomb Bye-law for Gateshead

There appears every likelihood that the efforts of the Northern Branch C.E.A., as far as Gateshead is concerned, will be crowned with success in respect to the Branch's endeavours to obtain the adoption of a Bye-law by the authorities making the dropping of stink bombs, fireworks, sneezing and itching powders in cinemas an offence. So far, overtures have only taken place with the Newcastle and Gateshead authorities, and in respect to Gateshead it is understood that the Licensing Justices have recommended to the Council the adoption of a Bye-law to stop the nuisance on the following lines:—

"No person shall, with intent to cause annoyance or inconvenience to any person in any place of entertainment, throw or let off any firework, or stink bomb, or squirt any offensive liquid or powder.

"Any person convicted of committing such an offence shall be liable to a fine not exceeding £5."

No definite action on the matter has yet taken place in Newcastle.

### Birmingham and Midlands

(Representative: O. Ford Jones, "Winona," Hugh Road, Smethwick, Birmingham. Telephone: Smethwick 289)

The British School of Sound Projectionists and Technicians has certainly been busy during the past month in the Birmingham area. Recently a special lecture on Western Electric equipment was given at the Robin Hood Theatre by H. Holback, and a similar discourse on the R.C.A. equipment was delivered at the Birchfield Cinema by W. H. Waterhouse. Last Friday, at the Malt Shovel Hotel, W. E. Lee gave a treatise on transformers and condensers.

#### Another for Birmingham?

Birmingham will have yet another cinema should the authorities look favourably upon the application of William Salt, who is applying to the Entertainments Justices of Birmingham on December 15th with regard to premises to be erected on a site known as the Beeches, Yardley Road, Acocks Green.

#### Help for Distressed Musicians

A special programme of music was given at the Salters Hall, Droitwich, last Sunday by the Orchestral Association of British Musicians, under the baton of Gilbert Dowell, A.R.C.M., L.R.A.M. (licensee of the hall), the proceeds being devoted to the fund for distressed musicians.

#### Good Business at Walsall

A. Griffiths, manager of the Imperial, Walsall, told me last week that, despite local trade depression, wonderful business was being done with "King of Jazz." Friend Griffiths has gone all out on the exploitation of this picture, having no less than 40 tie-ups with shopkeepers in the town. The Imperial went over to "talkies" only recently (with W.E.), which leaves only one silent hall in the town. To mark the change-



over, the Imperial has been tastefully redecorated and re-seated.

#### Christmas Opening Sanctioned

Tipton Council has given permission for the local picture house to open on Christmas Day, subject to suitable films being exhibited.

#### Finding Their Voices

Quite a number of Midland houses have changed over from silent films to "talkies" during the past week-end. The Palace Cinema, Nuneaton, where the new Film Industries set has been installed, gave a special demonstration to the trade on Sunday, and opens to the general public on December 15th. The Empire, Loughborough, opened on Monday with B.T.H. equipment, the Cape Hill Electric Theatre at Smethwick became "talkie," with British Acoustic apparatus, while the Princes End Cinema, Tipton, opened on Monday last with B.T.H. Further silent houses which have been surveyed of late are the Elite, Handsworth, where W.E. is to be installed, while it is stated that B.T.H. equipment is to be installed at the Model Cinema, Small Heath, Birmingham, the Hill Top Cinema, West Bromwich, and the Savoy, Bilston.

#### Wedding Bells

My post on Thursday included a package containing wedding cake from G. Almond-Jones, manager of the Arcade Cinema, Worcester, and his wife. The wedding took place on November 22nd, following which a reception was held at their flat at 61, Sidbury, Worcester. The bride is Miss Annie Walker, who hails from the Leeds district.

#### Wolverhampton Coliseum Reopened

The New Coliseum, Wolverhampton, which has been closed for a short time for complete reconditioning and the installation of Western Electric apparatus, opened on Monday last. The hall was recently acquired by Miss Madge Quigley (Fay Appleby), the daughter of Mr. and Mrs. Quigley, proprietors of the Olympia, Wolverhampton.

#### An Added Attraction

H. N. Collan, manager of the Brookville Picture House, Foleshill, Coventry, was congratulating himself when I called last week on the success of the dance hall at his theatre, which was opened only ten days ago. The hall has a capacity for approximately 150 dancers, possesses a very nice floor, and is decorated throughout in mural atmospheric style, to convey the impression of being on an island in the centre of a river. There is a five-piece band, and an excellent café is a further adjunct.

## Leeds and District

(Representative: H. S. Pitts, "Yorkshire Evening Post," Leeds, or Leyburn Grove, Bingley)

The first week's running of the Savoy Cinema in Boar Lane as a news-reel theatre was an unqualified success. Audiences have been doubled, and from noon to 11 o'clock at night there has been a steady flow of patrons, who at 6d. a time just popped in and seemed to enjoy a good hour's entertainment.

#### A Librarian and Films

The Leeds City Librarian (R. J. Gordon), speaking to a gathering of educationists at Shipley the other day, said: "I regard the cinema as one of the most dangerous things for children." Later, when interviewed on this observation, Mr. Gordon said his remarks were not intended as a wholesale indictment of the screen, but merely had relation to a point raised in discussion that the attractiveness and popularity of the cinema acted as a deterrent to reading by school-children.

John Claughton, the Chairman of the Leeds Branch of the C.E.A., when his attention was drawn to these remarks, said: "The cinema is not open to abuse in these days as it was, not many years ago. Really, the onus as to what films the children see rests upon the parents, who ought to know by this time that there are 'U' (Universal) and 'A' films."

#### Realism Next Door

The Picture House, Thornton Road, Bradford, was threatened by an outbreak of fire last Wednesday evening, but, happily, it escaped damage, the fire being confined to the adjoining building where it originated.

The majority of the 6 o'clock audience were unaware that firemen were fighting a wool blaze next door, and there was the curious spectacle of people stepping over lines of hose-pipe in action to book seats and enter the cinema.

## Northern Ireland

(Representative: George Gray, Fort Garry, Cregagh Park, Belfast)

The meeting between the Minister of Home Affairs and the committee of exhibitors in regard to safety regulations has not yet taken place, but it will probably be arranged for the coming week. In the meantime, the Ministry is not divulging any of its proposals.

#### "Juno and the Paycock"

Other towns in Ireland may ban "Juno and the Paycock," but as far as Belfast is concerned exhibitors do not intend to allow themselves to be intimidated. Those who have booked it declare that they will show it and will not allow anybody except the authorities themselves to interfere. The first screening at Belfast is to be at the Lyric.

#### A New Cinema

Dublin and London are stated to be interested in the acquisition of a block of property in Belfast, right in the centre of the city, for the erection of a super cinema. Negotiations have been reopened for the purchase of the site, but the parties concerned state that they have nothing to divulge for the Press until they have completed the deal, which, if it does go through, will entail the pulling down of the present set of buildings. The cost of the new super cinema would, it is said, run into six figures.

#### A False Alarm

During a children's matinee at the Picture House, Coleraine, a false alarm of fire was raised and there was an immediate rush for the exits. The attendants were, however, well able to control the excited little ones, only one of whom was slightly hurt. Efforts are being made to trace the culprit.

#### For Charity

The funds of the British Legion should benefit as the result of a special performance at the Picture House, Antrim, which was placed at the disposal of the local branch of the Legion by the management.

#### No Risks

One experience is enough for the authorities who are now receiving complaints at frequent intervals that uncensored films are being shown in Belfast. The plan of action seems to be that some interfering set of persons wait until they see a film which has been banned by the Free State Censor advertised at an Ulster picture house, and they immediately ask the authorities to take action. Whilst this worked on one occasion, the policy followed now is to ask the exhibitor to state when the film was passed by the British Board of Film Censors. This is quickly done and trouble avoided.

#### Temporary Closings

The Picture Houses at Larne and Bangor have been closed down, but only temporarily, in order to enable the houses to be redecorated and refurnished, as well as to have B.T.H. installed. They are to reopen under their new management in the course of a week or so.

#### "Cape to Cairo"

The silent film, "Cape to Cairo," is having a long run in different parts of Ireland, and, following a run of one week at the Belfast Empire and other parts, it is soon to return to Belfast, where it is to have a week's run at the Grosvenor Hall.

## Irish Free State

(From a Special Correspondent)

#### Not Enough

There has been a sequel to the recent burning of "Juno and the Paycock" at Limerick, when, in the Circuit Court, Stephen Kennedy pleaded guilty to the larceny of two parts of the film. In his defence it was contended that the film had been the subject of protests at Derry, Waterford and Dublin, and compensation was offered to the persons who had suffered, to the extent of £40. The judge, in adjourning the case

so that the compensation offer could be considerably increased, said that £300 damages were being claimed from the Corporation, and he thought the defence was particularly mean, as it was suggested that the prosecution's evidence was not straight.

#### Sound Scoops

The various sound budget representatives have been very active in Ireland of late, and, in addition to securing pictures of the Free State Sweep, Pathé Sound News have, amongst other items, obtained exclusive interviews with the Free State Cabinet; while British Movietone News have been able, after lots of trouble, to secure interviews with the winners of the sweep.

## Bristol and District

Bristol magistrates have granted permission for the opening of three local cinemas on Christmas night. Pictures will be shown from 6 to 10. The Wiltshire authorities, however, refused the application of Mr. Pilkington, of the Palace Cinema, Devizes, for a Christmas performance.

## Barrow-in-Furness

Barrow cinemas will open for both afternoon and evening performances on Christmas Day, the magistrates having granted licences from 2 to 5 p.m. and from 6 to 11 p.m.

#### Orchestra Disbanded

Jack Dearlove, who has been musical director at the Palace for the last four years, has terminated his engagement as the theatre has been closed for the installation of "talkies." Mr. Dearlove introduced many popular musical entertainments during his directorship, which were greatly appreciated by the public, his own violin solos always being attractive numbers. The whole of the orchestra of the Palace has now been disbanded.

#### Visit from Frank Slater

Frank Slater, formerly organist at the Gaiety and now employed at the Marble Arch Pavilion, London, paid a flying visit to the Furness town last week-end and gave a delightful organ recital to a large and appreciative audience at the local Baptist Church, the proceeds going in aid of the church.

#### Village Hall Cinema

The new village hall at Burn Banks, Mardale, which has been provided by the Manchester Corporation for workers engaged on the Haweswater scheme, has now been completed, a feature being that it has its own cinematograph. It will also be used for various entertainments and meetings.

## South Wales

An outbreak of fire practically gutted the rear portion of the Palladium, Newport, last week, the stage, screen and orchestra well being completely destroyed. The fire was discovered just after midnight by a patrol policeman, but it had obtained a strong hold before the fire brigade was on the scene. The lessee of the Palladium, A. S. Waters, believes that the fire was caused by the fusing of an electric light or a cigarette end carelessly discarded. Only last week Mr. Waters received an offer for the cinema.

#### "Legit." House to be Wired

Another Welsh repertory theatre may shortly be transformed into a "talkie" house. The hall concerned is the Theatre Royal, Pontypool, one of the oldest theatres of its kind in the country. No definite statement has been made, but I am informed from a reliable source that one of the big circuits is anxious to obtain control.

#### Passing of Jack Jones

A Swansea exhibitor telephoned me the news the other day of the death at Swansea of Jack Jones, one of the best-known cinema musicians in Wales. Mr. Jones was a 'cellist with a Welsh national reputation, and his passing unquestionably means a loss to cinema music and setting.

#### Sunday Opening

"If a vote were taken of the population of  
(Continued on page 42)



# Modern Cinema Technique

## Technical News and Notes

### Crabtree on Good Negatives

In the course of an interesting communication by J. I. Crabtree, of Eastman Kodak, on the importance of correct development for the making of good negatives, the writer stresses the importance of avoiding dilution of developer. The ability of the borax developer to produce fine grained images is largely due to the high concentration of sodium sulphite (about 10 per cent.) which has a decided solvent action on the emulsion grains. If the developer is diluted the solvent action of the sulphite is reduced, and, therefore, its fine grain producing properties fall off very rapidly. If a slower working developer is required, the quantity of the other constituents should be reduced, but the concentration of the sulphite should be maintained constant. After pointing out that the process of reducing the size of the emulsion grains by solvent action requires time, Mr. Crabtree emphasises the importance of not attempting to speed up development of negatives in the borax developer so that development is complete in less than about 10 minutes. Such practices as adding carbonate to speed up development are to be deplored. Fine-grained negatives cannot be made in a hurry; they require time. The author refers to the practice, known by some old laboratory hands, of developing the emulsion for a short time in a fresh developer and then continuing development in a partially exhausted developer. Very little loss in speed results.

### Separate Sound Tracks Coming?

There is one technical development on the way which does not seem to be attracting as much attention as it should. The first presentations of wide film have raised again the question of running independent sound systems. The general feeling seems to be hardening against the cost that would be involved in scrapping existing projector-heads and converting them to 65 or 70 mm. film. Why, exhibitors ask, should we be expected to face this cost, when a very similar result can be obtained, as in the "Realife" system, by taking the picture on 65 mm. stock and issuing it to exhibitors on the standard 35 mm. There is only one difficulty. The new wide film when reduced takes up the entire width of the 35 mm. stock; there is no available room for a sound track. "Realife" provides a separate film for the sound track and four projectors are necessary, two mute and two silent. In the case of the recent Pavilion installation for showing "Hell's Angels" the extra heads were mounted on the same stands, one behind the other. If the system of running an independent sound track comes into force other things may follow. We may, for instance, go back to the 60 ft. per minute speed for the picture, since the increased speed brought no visual benefit and merely involved extra footage. In the



*There are nine fully equipped sound stages at Movietone City, of which this illustration shows Stage No. 6. Early in 1931 all Fox's production activities will be transferred to these studios. They cover 140 acres and cost £1,600,000*

same way the speed of the sound record could be run up to 130 or 140 ft. per minute if necessary, since increased speed here has been found to improve the quality and range of the recording. Also if a separate sound record is being made, there seems no reason why two simultaneous recordings should not be made on the same film, with two light pick-ups in the head, since two tracks have been found to give a better effect than one. It is well known that the British Acoustic system originally employed a separate sound track the full width of the second film, but two tracks of 100 or 120 mils. would probably be preferred from every point of view.

### A New Sound Screen

Last week a new sound screen was demonstrated at the Stoll Theatre, which certainly showed marked improvement over the previous screen employed. The new material consists of a single layer of rubber-like texture, perforated with about 100 holes to the square inch. The material itself is quite fireproof, startlingly white, and can be washed as easily as American cloth. A number of films were shown, half of the picture being on the old and half on the new screen, and the difference in visual brilliance was quite remarkable. By contrast, the whites on the old screen seemed a muddy grey; the new screen gave the picture a brightness and a "kick" which cannot

easily be translated into words. This increased brightness was accompanied with a sharper definition, because the surface is smooth and has a high reflecting coefficient. If this visual gain had been accompanied by a slight loss in sound it would have been almost worth while, but, in fact, the sound is immensely improved.

The older type of screen consisted of a triple layer of porous material, and the perforations in each layer are staggered; there is no clear passage through all three layers for the sound waves. In the case of the new screen, over a third of the entire area consists of perforations offering an uninterrupted path for the sound waves. A feature of the utmost importance is the ability to keep the screen up to its first level of whiteness. A vacuum cleaner can be run over the surface to remove fluff from the perforations and then the surface can be sponged down monthly, reasonable precautions being taken not to stretch the fabric unduly. The same film run through both screens in succession showed, even to untrained ears, a marked difference in crispness and sharpness of sounds, particularly those in the upper registers. The cost is a good deal higher than that for standard makes of screen, but most critical exhibitors would think the extra expenditure fully justified. The demonstration was admirably and convincingly arranged by Miss Kathleen Mason, M.A.



### Reducing Ground Noise

A writer in the *Herald World*, discussing ground noises, insists that the greatest source of these is nearby motors or mains. In cases where the machine itself is not at fault, it is imperative that the motor, generator, commutating rectifier or whatever is causing the static, be kept entirely clean. The micas should be under-cut to the right depth and brushes properly bedded down and positioned to prevent sparking. Any residual sparking can sometimes be cured by using a pair of large condensers connecting one pole of each of these to one of the brushes and the other to the earth. Referring to vibration as a cause of ground noise, he mentions a new anti-microphonic valve device in which the valve itself is enclosed in a large evacuated bulb. This prevents the conduction of mechanical and sound vibration to the valve. Speaking of optical and mechanical ground-noise causes, a low frequency hum (96 cycles) affects the photo-electric cell when edges of the perforations protrude into the light beam. The operator can do nothing to control the graininess of emulsion, but he can do something about dirty film which forms an important cause of ground noise. A surprising amount of needle scratch can sometimes be transmitted to speakers. A quick cure is a scratch filter which has, however, the drawback of cutting out those higher frequencies so important in musical reproduction. Pick-ups themselves are frequently over-weighted and a surprising number of needles have been found, on careful examination, to be imperfect and give rise to noise.

### Testing Theatre Acoustics

Vesper A. Schlenker, acoustical engineer of the Vitaphone Corporation, has devised special apparatus for testing the acoustic qualities of theatres. There are three main

processes. The first is the reproduction over the theatre horn of a speech by H. M. Warner, notable for its clear enunciation. The speech is photographed as it comes out of the horn and simultaneously photographed at scattered spots in the theatre by means of microphones. The photographs are later used for comparison to determine how the quality of reception varies in the different locations. In a reverberation test single tones are projected and suddenly interrupted electrically. A third test is even more delicate. A single syllable is projected so that its path can be followed completely around the theatre and photographed through every reflection. Schlenker foresees brilliant possibilities in the development of new methods of correcting theatre acoustics.

### Using an Eyemo for Standard Production

To the achievements of the amateur camera must now be added that an Eyemo has just been used for taking part of a regular production which will shortly be issued by Paramount. This production is based on the lives of the North Atlantic fishermen engaged in the sealing industry. Their work is done on the arctic ice floes drifting south. These floes consist of broken chunks of ice, heaving and twisting as the Atlantic swells roll under them, and steadily separating, so that progress is only possible by leaping from floe to floe. The sealers approach their objective—often a black spot almost as far as the eye can see—on the run, and members of the producing company had to follow on this perilous course as quickly as possible. It was quickly discovered that to leap about with a 35 mm. standard camera and sound equipment in this way was impracticable; but a light Eyemo could be thrown from one floe and caught by someone on another and in this way quickly be relayed

up the line to the scene of action. As might be expected, one day someone was not as careful as he might have been in fielding the flying camera and it disappeared to the bottom of the Atlantic, but not before a large quantity of film, well up to standard quality, had been secured.

### Travelling "Talkies"

Shell-Mex, in co-operation with R.C.A. Photophone, Ltd., have just completed a travelling cinema, mounted on a 2½ ton van, which will shortly be sent on a tour of the country. Films of a general educational character will be shown, but the main purpose of the venture will, of course, be to advertise Shell-Mex activities. A daylight screen is stretched across the rear of the van with a standard type of loud speaker behind it, the necessary electrical power for the outfit coming from a special generator driven from the car engine.

### Next S.M.P.E. Meeting

The next meeting of the London Section of the Society of Motion Picture Engineers will take place on Monday, December 8th, at the Royal Photographic Society, 35, Russell Square, at 7.45 p.m. The paper to be read at this meeting is by Mr. J. R. Leathart, F.R.I.B.A., on "Planning a New Motion Picture Theatre." Mr. Leathart will talk about the various technical problems encountered in building a "talkie" theatre from the architect's point of view. The paper to be read at the January meeting is by Mr. Lance, of the Research Laboratories of G.E.C., on "Photo-Electric Cells," with illustrations and demonstrations.

F. F.

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# How to Choose Paints

Paint may be described as a solid pigment mixed with a drying liquid used for decorative and preservative purposes. Every form of paint, from printer's ink to limewash, is in universal use, but what mainly distinguishes the types is not the pigments, which give paints their decorative range, but the liquid or medium with which the pigments are mixed.

Despite the popularity of the new cellulose paints and the increasing use of water paints or washable distempers, oil paint is still the standard decorative and protective covering for most exposed surfaces, and some practical information regarding it is useful to those who have to pay for its application.

## The Importance of the Medium

A pigment and a medium such as whiting and water will make a paint. When dry a coat can easily be rubbed off any smooth surface to which it has been applied: it is not as readily rubbed off rough wood. But if we mix with water a little glue or size, so that every particle of the pigment becomes thoroughly coated with the glue mixture, the paint, when dry, consists of an extremely fine sheet of glue imprisoning solid particles of whiting. The sheet has to be broken before it can be wiped off a surface, and the finer the pigment the better the surface of the paint coat and the less readily it is spoiled.

Where this paint is used inside a building free from wet and damp, such a paint or whitewash will last for years. But if the pigment should be mixed with linseed oil, a seed oil which has the property of drying or hardening in the air into a tough transparent waterproof and enduring skin, we have a paint that will not only stand the weather but will stand washing.

Linseed oil when boiled has not only a greater lustre on its dried film than has raw, but it dries in a shorter time, so we can regulate the drying time of our paint by a judicious mixture of the two; and gum resins dissolved in hot linseed oil and thinned out to working consistency with turpentine give us varnishes which provide a still greater lustre. Obscuring power and colour are provided by the pigments, but surface, spreading power, gloss, permanency, working quality and drying speed are furnished by the medium.

## Grinding Basic Paint

It will be seen now that the better description of a paint is a medium totally enclosing fine particles of pigment. Within limits the finer the pigment the better is the paint. Even the very finest powdered of pigments will never become incorporated with an oil medium by mere mixing. Grinding is necessary for the rough amalgamation, and this is accomplished by mixing the pigment with the smallest possible quantity of linseed oil and passing the mass through crushing rollers where one of each pair is travelling

faster than the other, so that a rubbing movement is imparted to the surfaces where the pigment lies.

The particles get spread out, amalgamated with the oil, and the resultant paste has no more texture than butter. This is the basic paint, known as paste paint, or colour in oil, from which all prepared paints, undercoating, glossy, hard gloss or enamels, are prepared by simply mixing with the medium necessary to provide certain specific surfaces.

## Reason for Differing Oil Paints

The reason for the drying of linseed oil and oil varnishes is that they are oxidised into another material by the oxygen in the air. Liquid linseed oil is soluble in paraffin; dried linseed oil is not. Therefore there is always the possibility that if paint is applied in too thick a coat the outside may dry when the inside is quite soft; this is a condition detrimental to the life of the paint.

Therefore paint must be applied in thin coats, and few paints have sufficient covering power to hide the underneath surface in one coat; so undercoating and finishing paints must needs be applied to build up an effective porcelain-like body.

Now when two, three, four, or even more, coats of paint are required, it is obvious that the hardest must be at the bottom and the most elastic at the top. When the converse is the case, the last coats of paint rapidly split and powders. Undercoating paint must be harder, therefore, than finishing coats, and the colour should be more solid.

## Undercoatings

This requirement is easily attained: even the softest pigment is harder than the strongest dried medium, and all that needs be done is to have a greater proportion of pigment in the *dried* paint for undercoating than is used in the finishing coats. This result is obtained by using less oil in the medium and making the paint workable under the brush by the addition of a suitable amount of a volatile thinner, such as turpentine.

In this way, although there might be twice as much pigment in the dry undercoat, it can be so thin that it can be more easily applied with the brush. If necessary, varnish may be used instead of linseed oil in mixing, and the proportion of medium again reduced by 40 per cent.

But the use of turpentine has an effect on the surface of the paint. The evaporation of the spirit opens pores in the paint surface and so spoils the gloss. This, however, is advantageous when it is the groundwork for a coat of glossier paint, as the pitted surface gives a "key" that affixes the next coat to it. It is to attain this keying effect that a coat of glossy paint is rubbed down with glasspaper or pumice before another is applied to it.

## Finishing Coats

It will have been perceived that a good stout undercoating paint of great obscuring power must be extremely hard and liable to chip. There is not enough oil in the dried film to give it the elasticity necessary for durability, and the surface is necessarily, due to the evaporation of a large proportion of volatile solvent, more or less porous. If the pigment is dark, a single coat of varnish will be satisfactory as a finish for an interior job such as a passageway, though the surface will not be so perfect as if a coat of finishing oil paint was applied.

The object of the pigment in the last coat is to fill the "key" pores in the underneath coat with solid pigment and medium, instead of with a medium that is partly volatile and must therefore carry some of the impress of the pores to the new surface and lessen the gloss.

## The Function of Linseed Oil

Over this coat may be run a coat of hard gloss paint. This finishing coat paint has the turpentine and part of the oil replaced by varnish. Its merit is that of the old quick-drying enamels—that is, it dries quickly and hard, with a higher gloss than oil. But the varnish content is not nearly so high as in the old enamels, and with a greater proportion of the elastic medium, linseed oil, it has a longer life.

Finally, there are the modern enamels. It is not possible, even with these, to get the wonderful depth and intensity of colour that the old coach body builder got with his 30 coats of undercoating and half-a-dozen coats of rubbed-down varnish. But they give the nearest approach to that perfection that the paint maker has attained.

They are made entirely with a medium of linseed oil boiled at a high temperature until it thickens to the consistency of syrup: this mixed with the basic paint and with as little turpentine as possible gives a product that, though working hard under the brush, keeps "open" a long time and flows by itself, so that even a rough brush will often leave a fine surface. It is highly elastic and durable, is easily kept clean, has a porcelain-like depth of colour, but *must*, as all other paints should, have the undercoats thoroughly hard before it is applied.

The British paint manufacturers are second to none. There are many reputable firms whose whole resources are at the disposal of even the smallest buyer, and as the cost of painting is mainly the cost of the labour of putting it on, any cinema proprietor considering repainting would be advised to obtain information and samples from the big makers before even giving a small painting job out.

I hope in the near future to touch on washable distempers and interior paints in a further article.

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# Emergency Lighting

## A Storage Battery With Unique Qualities

Storage batteries have a particular importance to the exhibitor in connection with his schemes of emergency lighting. He uses storage batteries also for his projection room, but usually here he has no choice, for the storage batteries are supplied by the makers of his other equipment. Moreover, it is fairly certain that in this direction the storage battery will slowly be ousted by motor generators and rectifiers. But nothing offers quite the same advantage in connection with emergency lighting. If an exhibitor is fortunate enough to occupy a site served by two different generating stations, then his troubles are simply solved by a double service and a change-over switching arrangement. Other exhibitors have installed power generating sets as a stand-by for emergencies, but the first cost of these is high, and the fact that they are only called on to run one or two hours per year is against them as an economical proposition. The better plan, of course, is to run one's own generating plant, with the company's service as a stand-by for emergency lighting; but this is not a practice which has been extensively adopted in this country. It introduces plant which calls for skilled labour in its operation and which is certainly a good deal more troublesome than using the public supply.

### The Ideal Emergency Supply

Granted, then, that one is using a public supply, there is nothing quite so convenient for emergency lighting as a battery of storage batteries. These can be charged during non-peak periods of supply at specially low rates and constitute an entirely reliable source of current for the "police lights" in the event of any disturbance to the main supply. Given reasonable attention, nothing ever goes wrong with storage batteries: their dependability is absolute. Anything involving the introduction of moving apparatus is liable to a variety of temporary faults and breakdowns, but, given ordinary attention, storage batteries can be depended on to function instantly and with, on the whole, a very high efficiency.

In a recent article in these pages, Mr. Burnett pointed out how extremely efficient the modern storage battery was. It does in many ways represent a theoretical and technical ideal of power storage, but when the exhibitor is considering this problem he is often faced with another situation which constitutes a very real hardship on the storage battery manufacturer. So far as supplying the police lights is concerned, that is the essential minimum illumination necessary to enable the audience to leave the premises without panic, the problem is simple. But the exhibitor wants more than this. In the event of a temporary breakdown, he wants to avoid, if possible, the necessity of turning his audience into the street in a dissatisfied frame of mind with a promise of tickets on a future occasion or a refund of money.

### Storage Batteries To Run Arcs?

There is really no reason, given the installation of a battery of storage batteries of sufficient power, why the show should be interrupted for more than a few seconds. The storage batteries can supply power necessary for running the projector arcs as well as the police lighting. In point of fact, the use of storage batteries for running arcs of reasonable size is particularly satisfactory, since it enables the arc to run without

sputtering or spitting and with the minimum wastage of voltage in resistance. The show could therefore be carried, if necessary, for an hour or so with complete dependability, and long before that any breakdown in the regular supply of current should have been remedied.

### A Stand-by for a Stand-by

But here the regulations imposed in most districts provide a barrier. These regulations insist that, no matter what source of power is being used for running the show, there must be an additional and separate source of power for the emergency lighting. If the main service breaks down and the show is continued from the storage battery, it is necessary, therefore, in order to comply with these regulations, to provide still another emergency service to come into force if the storage battery service breaks down!

This is one of those regulations which results rather from clumsy wording than from a really technical consideration of the problem. Undoubtedly when a show is being run from a public supply some emergency service is necessary. There are a hundred and one things which may intervene to cause a breakdown of supply, from a breakdown at the generators at the main station to trouble in the local street distributing box. But when the show is running from a well-serviced storage battery installation in the theatre itself, the possibility of breakdown is really negligible.

No architect or consulting engineer could justify the provision of a second emergency service in such a case. He could not point to a case during the past 30 years of a well-tended storage battery failing to function when called on. There is, of course, the risk of a main fuse going in the event of a short circuit, but that risk applies also to the supply for the emergency police lights and is one of those improbable contingencies against which the utmost precautions can only be "contingent." It is to exhibitors' interests that they themselves should press for a modification of these "emergency stand-by for an emergency stand-by" regulations where they exist. If the battery is capable of supplying power to run the show, there is no fear of it failing to provide current for the police lights.

### Unique Features of Nickel-Steel Battery

We shall have occasion to refer to this problem again in the near future, but our remarks on it have been stimulated by an examination this week of the Edison nickel-steel storage battery. This Edison battery has certain qualities which match its distinction as the highest priced storage battery in existence. If you were to ask a lead acid battery maker to quote for a battery capable of running the projectors for an hour, not forgetting the temporary heavy load when the new projector was being struck and more than double current was being taken, he would need to give the problem a good deal of consideration. He might ultimately refuse to quote for such a battery, but he would certainly in any case be very careful of any guarantees he gave as to its life, and he would require a good deal of space in his storage battery room.

But the Edison battery, by reason of the new principles it embodies, could deal with this problem in about a third of the space and with about a third of the weight required

by the lead-acid man. Moreover the Edison nickel-iron battery has certain advantages for such a job.

The electrolyte is alkaline: it does not corrode and calls for no special precautions. The battery itself is impervious to insults. Nothing can shock it. A dead short-circuit to exhaustion does nothing save exhaust the current! A lead battery, if short-circuited, would in most cases fuse its bus bar lugs and certainly its plates would writhe in protest. The active material of the plates would be released in a hurry and would find their way to the bottom of the containing cell. But the Edison cell is so constructed that a short-circuit cannot loosen the active material and does not buckle the plates. That is one of the reasons why Edison batteries are sold with a guarantee of from ten to sixteen years, according to their working conditions.

### Extraordinary Mechanical Strength

It is not possible this week to go into details regarding the manufacture of the Edison battery, though its method of manufacture is unique and the finished job is an engineering product of the highest precision and mechanical strength. Individual cells have been made to fall from a height of half an inch over *two million times* without any sign of the plates coming to pieces. Another test has been to bump a battery up against a brick wall at a speed of fifteen miles per hour over a thousand times without any resultant damage. The Edison cell does not make any fuss if it is charged in the reverse direction, and generally it can be treated with about the same amount of care as one extends to a pipe-wrench. So confident are the makers as to the subsequent behaviour of the plates that the containing cells themselves, which are of steel, are spot-welded into one complete box—the only aperture into which is a small hole for the admission of electrolyte.

### 17 Years Old—and Still Working!

The result of all this care in manufacture and this unusual mechanical strength is a cell with many unique properties. It will retain its charge, for instance, almost indefinitely. We were told of a battery installed on a yacht which had been laid up for three years but which still, at the end of that period, retained a large proportion of its original charge, sufficient to light the boat and to start the petrol generating set. In addition to this, the batteries have phenomenal life. A demonstration Arrol-Johnston electric car ran from Dumfries to London—a distance of 350 miles—with occasional boosting charges *en route* (the Edison battery can be charged at its full capacity without injury). This was 17 years ago and the saloon remained in active service until 1929, when it was taken out and employed to run a half-ton bread van at Southport—a job on which it is still engaged!

Obviously a battery which can show features such as this has something to offer which is a substantial offset against its rather high first cost, and those who are solely concerned in securing results irrespective of first cost will undoubtedly study the possibilities of the Edison steel-alkaline storage batteries. Over a period of years, the Edison storage battery would probably show an actual saving over its cheaper lead-acid competitor, particularly in its second hand value.



# Modern Cinema Design\*

By J. R. Leathart, F.R.I.B.A.

THE modern cinema in all its complexity of planning and equipment has been aptly described as the architecture of pleasure. It is therefore important in forming a critical opinion of this type of building to regard its appeal as being essentially directed to the great majority of average people who find in their picture theatres stimulation and pleasure in the atmosphere of warmth and comfort, of colour and decoration—exotic in many cases, it is true—as a contrast to the drab monotony of their daily routine.

The outstanding development of the modern cinema is in its mechanical equipment, both as regards heating and ventilation, and electrical installation. The science of acoustics is now realised to be of greater importance as a basis upon which the auditorium is to be shaped than the selection of the style for the interior decoration. The introduction of the talking film has made this consideration of greater importance than hitherto.

## Limits of Volume

Experience and research have proved that the volume of an auditorium must be kept within certain defined limits if excessive reverberation is to be avoided, and as low a figure as 120 to 130 cubic ft. per seat has been suggested as a maximum. In practice, however, it is somewhat difficult to confine the volume to this figure, especially in cinemas with large balconies where the height must be sufficient to prevent a crushing effect being given to the topmost seats.

The talking film produces primary reverberations set up in the recording studio, which are in turn augmented by the reverberations set up within the auditorium itself. To reproduce the sound as originally taken, it is therefore desirable to eliminate these secondary or house reverberations as much as possible. This can be satisfactorily accomplished by the use of directional loud-speaker horns behind the screen—the most common form adopted for talking apparatus installations—which can be adjusted to cover all seats; by the use of absorbents in the rear auditorium walls, and by thick carpeting on all floors with heavily upholstered seats.

## Shape of Gallery Front

In addition to these precautions, care should be exercised to eliminate the risk of parallel side-wall inter-reflection or flutter by absorbents either in the form of acoustic wall covering or by draping the walls with decorative banners or hangings. The fan-shaped auditorium, both in plan and section, counteracts to a great extent the tendency to acoustical imperfection, providing that the ratio of the rear auditorium width to the proscenium width is not too excessive.

Important attention should be paid to the shape of the gallery front, both on plan and section. Usually the gallery front is on a level with the loud-speaker horns, and particularly if it is struck from a centre situated at the back of the stage there is a great risk of the gallery front returning the sound falling upon it in a concentrated form upon the loud speakers. This may cause echoes or stationary waves. To avoid this

fault, the front is better polygonal on plan, with three or more straight facets and inclined backwards on section.

The increasing tendency for cinemas to function equally as theatres must serve as a warning that too many absorbent surfaces in an auditorium will render the natural human voice and the orchestra somewhat lifeless in effect and create a tendency to flatten the tone thereof. It is therefore imperative that expert acoustical advice should be obtained by the architect in the initial stages of his design, so that the necessary compromise can be effected between the requirements of the cinema and those of the theatre.

The safety of the public in places of entertainment must obviously be the first consideration, not only of the licensing authorities but of the architect himself.

Nevertheless, it has to be admitted that the English regulations considerably impede the imaginative and spacious planning we are accustomed to find in modern Continental work.

It is not permissible, for instance, to sweep the gallery front down to the area floor, as in the Deli Kinema at Breslau, as a communication one with the other; neither is it possible to arrange the proud unbroken sweep of the seats without intersecting gangways, as in the Universum Kinema, Berlin.

## Cramping the Architect's Style

Communication between auditorium and foyer, and foyer and entrance hall, without cut-off fire-resisting doors, are tolerated on the Continent, and this spaciousness and unity of the intercommunicating component parts are denied our designers by the English regulations.

Perforce must the English cinema be separated into compartments by means of cut-off fire-resisting doors and screens, and the cramped effect of passing through numerous doors to reach the balcony is apparent in all instances.

It can thus be demonstrated that the theatre regulations control the general disposition of the plan as regards cinemas in England, and the acoustical and sighting considerations control the auditorium shape. Provision of adequate accommodation for the mechanical equipment is too often overlooked in the commercial obsession to accommodate the maximum number of seats on a given site.

In cinema design the outstanding current tendency is to internationalise decorative forms. That is to say, the recognised architectural characteristics of each particular country are being gradually abandoned. Hitherto it has been possible broadly to place national tendencies with a certain amount of surety. For instance, the American passion is for expressing architecture in terms of Roman orders, influenced by an almost unlimited expenditure of the dollar.

It has found expression in the Roxy, New York, of which an eminent American film critic has written:—

"This building is quite overdone, and in size and appointment it is appalling. While the organist was in action at the keyboard, and producing what seemed to be sound enough to fill the Chicago auditorium up from the floor arose two more consoles, each with its own organist-like pups to help their mother. And such a volume of mighty chords filled that great auditorium, with what? Why—with 'Yes-sir, She's My Baby!'"

The cost of providing a cinema in which to produce this dismal banality was \$4,221,951. The seating capacity is just under 6,000, and the volume capacity is 531 cubic feet per seat. No wonder the volume of chords filled the theatre!

## "Tottenham Court Road" Style

Consider for a moment the tendencies of recent English interior design. Since the Armistice there have been three definite phases: 1st, the Neo-Grec; 2nd, what may be termed the umbrella period, under which were sheltered and nurtured the Chinese, Egyptian, Spanish, Italian and Tottenham Court Road styles; and 3rd, the infiltration of Continental ideas, largely from French sources.

Such diversity is, I venture to submit, quite to be expected from those so inarticulate in individual expression as are most of the English designers.

This confusion of thought, this inability to produce a reasonable standard of achievement, has been due to a great extent to the prevailing habit of English theatre architects of considering the decorative scheme as an afterthought, and then of requesting firms who deal in everything from frocks to furniture to submit schemes and prices for fibrous plaster and paint. The lowest tender is invariably chosen, irrespective of creative merit. As a result, our theatres are swamped with waves of fashion of miserable mediocrity.

In but few instances are theatre architects individually responsible for the complete design and ensemble of their cinemas. My examples of English interiors, therefore, will be concerned only with examples of authentic authorship on the part of the architects concerned.

## Difference of Five Years

Chronologically, the Kensington Cinema belongs to the first post-war phase mentioned previously. It has all the paraphernalia of the Neo-Grec—coffers, entablatures, frets, rondels and the rest of the characteristic features of this style. It was opened five years ago, and, together with the recently opened New Victoria, demonstrates the extreme ends of the gamut of styles.

It would be just as impossible to imagine a Kensington interior as suitable to-day as it would be for the Victoria to have been designed five years ago.

The development of flood lighting in changing colours from concealed sources has enabled the architects of this cinema to design a scheme of decoration of imaginative possibility. Here the emotional effect of colour produced by concealed light is exploited with great effect. At Kensington the painted architecture is illuminated from visible points.

Somewhere in the middle scale, between the Kensington and the Victoria, is the New Savoy. As there is no fundamental difference between modern theatres and cinemas, this illustration may be included in the present survey. There is the echo of the classic motif in the coffers flanking the proscenium opening, but otherwise the severance with traditional form is just as noticeable as in the Victoria. These last two examples are noteworthy as expressing the approach to the modern movement in interior decoration by different English architects.

The finality in elimination of decorative

\* A Lecture delivered at the Royal Institute of British Architects, on Monday, December 1st.



motifs and the possibilities of the integral use of light as definite elements in the treatment of the interior are vigorously demonstrated in the Universum, Berlin. It is virile and stark, indicative of the passion of the German for mechanical forms. It is interesting to speculate, given another Universum in Leicester Square, as a counter-attraction to the New Empire, which of the two the English public would prefer.

### Beauty of the Skandia

The outstanding point of difficulty in interior design is the treatment of the junction of the balcony front with the side walls of the auditorium. The spandrel-shaped wall surfaces formed by the rake of the balcony are only emphasised by elaboration.

In the Alexandra Kinema, Copenhagen, the balcony front is continued along the side walls to the proscenium opening as a frieze upon which is set the intriguing figure motif of the balcony front. The balcony does not appear to float from wall to wall as in the numerous instances where it is allowed to finish abruptly at the end.

The Skandia, Stockholm, has been described as the most beautiful theatre in the world. It is therefore interesting to observe the influence of the atmospheric type of interior of its treatment. As in all modern Scandinavian work, there is an extraordinary quality of aloofness of a clear, cold beauty, which is as national in expression as the music of these northern races.

The side balconies are treated with the utmost delicacy of touch as external courtyards. There is a suggestion of the tented canopies of the mediaeval tourney in the treatment of this box feature. The wraith-like echo of Greek forms and detail throughout are intensely poetic in their appeal; the tradition of the past is not ruthlessly abandoned in the Skandia as in the Universum, but it is an expression of classicism essentially modern in character and flavour. Both examples demonstrate the fundamental differences in the temperaments of the Swedes and the Germans.

### Only a Museum Piece

The creation here of a sense of infinity has hitherto never been achieved with greater fidelity and effect. The neutral grey colour of the sharply-coved ceiling conceals the suspension cords of the multi-coloured lighting globes, which appear to float in space, and the light from them accentuates the void above.

Yet this lovely cinema is but a museum piece; as a building planned and shaped for the showing of films it is a comparative failure. The question of sighting has been given but the most perfunctory consideration, and it is impossible to see the screen without experiencing extreme discomfort and irritation. The area floor has only the slightest inclination; the side loggias are horizontal, and the obstruction of vision from the seats is consequently accentuated.

There is a very vital appreciation in all this work of the existence of artists and craftsmen of the arts, and the spirit imbuing the architect has communicated itself to them. Underlying all this work is an innate scholarship—a manifest culture that makes Swedish work the vital and refreshing force it is in modern architecture. There is nothing approaching it in any other country. The extraordinary diversity of treatment in the examples illustrated indicates that there is a general reluctance to adopt the German pattern interior internationally.

Rapturous appeals have appeared from time to time from the pens of functional

enthusiasts for revolution in architectural form modelled on German lines, but there would seem to be more affinity in this country for traditionalism so exquisitely developed by Asplund in his Skandia Theatre than for the stark, unemotional work of Mendelssohn in Germany. We are as a race too humane to tolerate the ruthlessness of this form of Continental modernity in our cinemas.

The important aspect of the appearance of the cinema exterior at nightfall has only comparatively recently been appreciated to its full extent. The necessity of the nocturnal effect of the front cannot be too highly emphasised. The usual expedient of throwing light on an elevation from flood light units on projecting arms is rudimentary, but one which has been almost universal in adoption.

There are three types of external illumination. The first where the light units are part of the structure of the design in which they are interwoven, as in the Titania-Palast, Berlin. In this case, except for the concentrated cornice lighting, the front is not flooded. The effect is obtained by contrasting horizontal illuminated panels with dark wall surfaces. The possibilities of this original treatment are apparent, and point to a profitable field of invention in this direction.

### Illumination from Within

The second type of night architecture is illustrated in the New Sheen Kinema. Upward flooding of wall surfaces from concealed sources is combined with concentrated visible illumination in the cone-shaped urn at the top of the central bay feature, together with the Neon sign title panel. Three distinct locations of light are arranged for—one at the top of the bay, one at its base, and one on the canopy top. In addition, the canopy soffit is flooded and the light reflected from a "Staybrite" steel surface under. The effect of these light sources can be accentuated by using colour media in the flood lamps.

The third type of illumination is from within the building, through decorative windows or perforated grilles, as in The Piccadilly, Berlin, but the possibilities for conspicuous effect are somewhat restricted by this method. The Haus Vaterland Kinema and Restaurant, Berlin, has a pleasantly fenestrated front, with emphasis on the entrance to the cinema. There is less harshness of treatment here than usual, and the result is therefore more urbane.

### Need for a Purgative

The economy of method employed in these German examples is attributed to the result of post-war financial stringency. This purgative has had a good effect on the architecture of the Continent during the past decade. If from a less distressing cause we could experience a simplification of design, the process would be of benefit to our own modern cinemas.

There is the utmost conflict of opinion between cinema owners and their architects as to the amount of space on the front of the building which must be allocated to advertising matter. On the one hand, the claim is made that the man who runs a picture house is selling a film entertainment, and must be allowed to advertise this fact on his building. From the architect's standpoint this necessity is admitted on principle, but he knows from bitter experience that the extent of the activities of the owner in this direction are by no means limited.

It is an ironic commentary upon the whole question of publicity that the prospective picture patron must be stunned by flashing

lights, by crudely painted scenic effects spread across the facade, perforated only to allow access to the entrance doors, and by 48-sheet posters printed in the most flamboyant colours known, before he can be enticed within the cinema. It is, in fact, entirely unnecessary to over-advertise, but American boosting methods in the film trade are accepted as the apotheosis of publicity in this country.

### Ornate Bill-Posting Stations

In the New Victoria Theatre the central entrance features have succumbed to the dictates of the promoters, and their clean vertical lines have been obliterated by the Neon lettering at the top and the sprawling advertising frames below; this despite the fact that reasonably adequate space has been provided by the architect for advertising purposes at eye level. This clash of wills between client and architect usually results in a victory for the former.

In practice, an architect must realise at the outset that his employer cares not for his architecture, and would prefer his cinema facade to be a bill-posting station. A by-law is urgently necessary to control cinema front advertising in our towns and cities; with the growth of a sense of civic dignity on the part of the public, this must assuredly come to pass.

There are some outstanding tendencies in the best modern cinema design which should be briefly recorded. The simplification of decorative form, together with greater use of illumination as an integral part of the design, is the most important. The illumination of painted traditional form and decoration is being superseded by the creation of colour derived solely from light concealed or semi-concealed. The cargo of orthodox traditional inspiration is being jettisoned and replaced by either a fresh and imaginative interpretation of accepted classic forms, as in modern Scandinavian work, or by the creation of new forms as in Germany.

There is as yet no articulate expression of modernity in England. We are in this country going through a form of "Rake's Progress"; that is, the Continental scrap-heap is being raked for ideas; every passing fashion and whim is being seized upon, and there is much wandering into the wilderness of modern design without the sheet-anchor of architectural propriety—the classic order. Periods of tribulation usually precede those of happiness, and our travail will be worth while if we emerge therefrom with a national characteristic modern expression of English cinema architecture.

The cinema is an excellent field for experimental work in this direction, and it is to be hoped that greater opportunity will be given to the younger members of the profession by promoters, so that they may give expression to the new force in architecture which is growing daily and which will not be denied by the criticisms of the traditionalists.

### G.-B.] SUPER FOR REDDITCH

A scheme is afoot to erect a super cinema on the site of the Public Hall, Redditch. W. E. Trent, F.S.I., staff architect to Gaumont-British, who are sponsoring the scheme, told THE BIOSCOPE that the plans would be prepared by Wm. T. Benslyn, F.R.I.B.A., of Birmingham, who has planned several halls in that area for the circuit.

It is understood that the plans will embrace many novel features, but Mr. Trent was unable to give any confirmation on this point. The Redditch Hall at present holds a temporary cinematograph licence.



# Another 2,000-Seater for Manchester

Simplicity of the West End, Whalley Range

by  
Fred Gronback

Manchester's claim to some of the finest theatres in the North of England is strengthened by the completion of the West End Cinema, Whalley Range, which opened on Monday with "All Quiet on the Western Front." The proprietors of the new theatre are T. Royle and J. T. Wells, two well-known Manchester exhibitors. The general manager is E. Linsdell.

Built to plans prepared by John Knight, F.R.I.B.A., Manchester, the West End Cinema is an imposing structure at the corner of Withington Road and Dudley Road, with facades distinguished by fine simplicity and quiet strength. It is a plain businesslike job, unrelieved by any touches of grotesquerie or "showiness," though it has none the less a commanding presence.

## Grey and Gold Scheme

The entrance block has been executed in cream glazed terra-cotta, the details of which are picked out at night by a battery of floodlights. Marble steps lead to the main entrance hall, which is octagonal in shape (about 27 ft. across flats) and has a flooring of black and white marble. The walls are lined with tiles in pastel shades of grey, relieved with touches of gold.

In the centre of the entrance hall is the pay kiosk, equipped with Automatic ticket machines, whilst archways to the rear and on one side lead to the marble staircase to the balcony and to the auditorium lounge respectively. The latter is a comfortable room, about 38 by 17 ft., tastefully furnished, the walls being lined to dado height with figured walnut.

Seating is provided in the theatre for just over 2,000 persons—about 1,400 in the stalls and the remainder in the balcony. In the auditorium, which measures 140 ft. long by 76 ft. 6 in. wide, the floor is entirely covered with super Wilton patterned carpet, and this is also laid in the lounge and balcony. All the seats are of inlaid mahogany, upholstered in flame coloured plush, those in the stalls being 2 ft. 9 in. from back to back and those in the balcony 3 ft. 3 in., thus allowing plenty of leg-room.

## Getting Away From Formalism

There has been a complete breakaway from the formal and atmospheric in the decoration of the auditorium, where a combination of bright colourings, delicate fibrous plaster work and subtle lighting effects make a nicely balanced picture of easy comfort. Up to dado height the walls are tiled in grey. The side walls are relieved with sun-ray panels over ornamental plaster bowls, which conceal lights focussed on the raised plaster ribs, gilded to represent rays.

The colour scheme depends on the use



*In this elevation Mr. Knight has shown no inclination to be influenced by the modern German movement towards severity, rigid coherence of design and what is aptly called "fundamentalism." The object here is apparently to secure by liberal fenestration an air of warmth and activity, which might have been lost by a more sober and co-ordinated treatment of the masses involved*

of warm tints, contrasted against a charming blend of turquoise blue and gold leaf. The large decorative proscenium panels are relieved by ornamental grilles finished in gold and overlook balconets. The arch of the proscenium is coved and the surface reeded and picked out in gold. Thus the concealed lighting in the outer and inner extremities of the cove are reflected into the auditorium.

## Effective Holophane Installation

A stage and four dressing rooms are provided for the presentation of variety acts. There are three stage curtains, including the Holophane curtain, the front one being in gold mohair. All of them are controlled from the operating box.

Over the frontage on the first floor is the café, which extends under the balcony to a depth of nearly 21 ft. and accommodates about 40 tables. Here the walls are lined to a height of 8 ft. with figured walnut. In the well-equipped kitchen a Frigidaire has been installed. Retiring rooms for both sexes are located on this floor.

The operating suite of rooms, behind the rear balcony on the third floor, houses two Kalee machines adapted to Western Electric talking picture mechanisms, with Hahn Goertz high intensity arcs. Crompton Parkinson generators are installed.

Special attention has been given to the

lighting arrangements both inside and outside the theatre. On the main ceiling there are eight 5-ft. 3-in. tier fittings, and under the balcony four 2-ft. 6-in. fittings of similar design. The front of the auditorium has Holophane lighting, some of the lamps being concealed in the balconet under the proscenium panels. In the mouldings of the proscenium front there are 400 lamps, whilst a further 250 lamps are used for the stage floats and 550 lamps for the concealed lighting about the hall. Demi-coupe wall brackets are fitted.

One distinctive feature is the exterior lighting. The cinema boundary is marked by 16 three-light lamp standards, linked up with festoons. Between these standards at the main and side entrances respectively have been erected two large trellis work archways, which carry a total of 800 lamps.

## Extensive Parking Accommodation

Altogether 2,500 lamps are used for the exterior illumination, in addition to which are six powerful floodlights focused on the terra-cotta work to emphasise the architectural beauty of the building. The three-light standards, incidentally, enclose the parking ground for 150 cars at the side of the cinema. Altogether the lighting load, exclusive of projector lamps, is 300 k.w.

For heating the theatre, radiators are fitted in recesses in the auditorium walls.

# SHIP CARBONS

## STRAIGHT TO THE POINT



In addition, plant has been installed for washing and heating or cooling the air before it is forced into the theatre. Foul air is extracted from the auditorium by means of ducts and fans.

There is a 2-in. fire main in the building and six fire hoses, besides a full equipment of hand appliances.

The main building contract for the West End Cinema has been executed by direct labour. The sub-contractors included:—Plaster, plain and fibrous, J. J. Alberte, Ltd., Manchester; steelwork, Redpath, Brown & Co., Ltd., Manchester; terra-cotta, Hathern Station Brick & Terra Cotta Co., Loughboro'; tiles (glazed), S. F. Knowlson, Manchester; ventilating and heating plant, E. Fitton & Co., Manchester; hot water plant, J. Fotheringham, Manchester; electrical equipment, R. Cassidy, Manchester; art metal work, Brookes & Co., Ltd., Manchester; vacuum cleaners, Sturtevant Engineering Co., Manchester; floor covering (carpet), draperies and café furniture, Kendal, Milne & Co., Manchester; marble, Hilton Marble Works, Manchester; door and window furniture, J. W. Dunnean, Manchester; fire hydrants, John Morris & Son, Salford; box-office equipment, Automaticket; seating, Beek & Windbank, Ltd., Birmingham; illuminated signs, Austin Walters & Son, Manchester; interior decoration, G. F. Holding, Ltd., Manchester; stage battens, Holophane; talking picture equipment, Western Electric; projectors, Kershaw Projector Co., Leeds; are lamps, Walturdaw Cinema Supply Co., Manchester.

### BARROW'S LAST SILENT HALL

The Palace, Barrow, is about to undergo reconstruction at a cost of £10,000 and has closed for three months to enable the work to be carried out. It is the only remaining silent picture house in Barrow, and will re-open with "talkies."

The whole of the interior is to be pulled down and rebuilt, and the holding accommodation increased to 1,300. Every seat in the theatre will be of the tip-up variety. A new front entrance is to be a feature of the scheme, and the alterations will be carried out on the most modern lines.

The cinema will continue under its present ownership, with A. E. Drennan as manager.

### PROPOSED CINEMAS FOR NEWCASTLE

Newcastle-on-Tyne Housing Committee has recently received an inquiry as to the possibilities of a site on the Cowgate Estate as the site of a cinema. The Committee has not yet given a definite decision, but is to give further consideration to the proposal. A site has already been reserved for some time for a cinema on the West Road, near the Fox and Hounds Hotel, not far from the Cowgate Estate, which is a growing district.

### DALMUIR HALL TO REOPEN

Closed for extensive reconstruction in May last, the Dalmuir Picture House—now renamed the "Regal"—is expected to reopen next Monday. The improvements have increased the capacity of the house to 1,100, while the hall has also been wired for sound.

John Fairweather, F.R.I.B.A., of Glasgow, is the architect, and the contract has been executed by Cowieson's, Ltd., also of Glasgow. The proprietors of the theatre are Dalmuir Cinema House, Ltd.

### IMPROVEMENTS AT SHERWOOD

C. Woodward has under consideration proposals for the improvement of The Kinema, Haydn Road, Sherwood, Notts.

### BALCONY FOR ELY THEATRE

The directors of the Rex Theatre, Ely, propose to erect a balcony providing accommodation for about 300 persons. Preliminary drawings have been shown the Isle of Ely County Surveyor.

### FORUM THEATRE

The luminous signs at the Forum, Fulham, S.W., described in THE BIOSCOPE last week, are being installed by Electrolumination (Abadie Process), Ltd., of Soho Square, W., and not as stated then.



Director Sam Woods (on the boom) is here seen directing Jim Tulley, Wallace Beery and John Gilbert in a scene from "Way for a Sailor." Some of the difficulties encountered while making this M-G-M picture are set out below

## Technicians on Tenterhooks

It is a simple matter for an author or a scenario writer to write scenes into a script calling for sea locations; and in the old silent days it didn't give the technicians a great deal of trouble to carry out the shots as specified. But sound has made a big difference. Many pictures have been taken showing storms at sea, but a storm at sea taken with sound brings a whole string of troubles calculated to break the heart of a director.

If you are recording the storm you can't get voices; if you are recording voices in what is obviously and visually a storm at sea it is foolish not to convey some suggestion of the violence of the wind and waves to the ears as well. But how is it to be done? How are we to record a voice against a howling storm; how protect the microphone from the sudden roaring impact of unexpected waves and at the same time retain its sensitivity to spoken or shouted words? Finally, ordinary recording equipment objects to being shaken about violently. It simply refuses to behave nicely in such conditions, and ships have a habit of pitching in rough weather.

### Keeping the Camera on an Even Keel

The means by which the excessive rolling and staggering of the ship were finally overcome consisted of installing special equalised housing below decks to keep the recorders on an even keel, whatever the position of the boat. Gyroscopic cameras had also to be employed, otherwise the rolling was so exaggerated in some scenes that it was feared the audience might feel sea-sick.

An attempt was made to film the whole of the shipwreck and storm scenes at sea, but the necessary close-ups were prevented by rough weather, which sent Sam Woods and his M-G-M company back to the studio.

The engineers constructed a huge syphon system, by means of which 90 tons of water were stored in a series of dumptanks controlled from the director's platform by push-button releases.

An exact reproduction of a portion of the ship's deck was built on hydraulic rockers beneath the tanks, which were built about 80 ft. below the tanks. The fall of the water presented an awe-inspiring spectacle, for it naturally thundered down with terrific violence. In fact, care had to be taken to secure the canvas and recording microphones in water-tight housing to preserve them from damage.

### A Voice from Five Directions

Another minor trouble was the fact that wind and waves combined to render voices almost inaudible. Here the solution was wind-proof microphones, such as have already been described in THE BIOSCOPE.

Though the recital of the storms problems is ended, there were other little pleasures in store for the engineers. We have already indicated how fog can affect sound, and they realised this to the full, for as well as trouble with John Gilbert's voice, experiments with a ship's whistle resulted in five separate recordings of a single blast (this does not include the remarks of the technicians). Special sounding boards eventually solved this.

Incidentally, studio fog was manufactured by means of a mixture of vaporised oil and glycerine, which, when spread on to the set, gave a perfect illusion of a typical moisture blanket.

Voice recording at the docks was at first hampered because iron horseshoes on stone made too much clatter, but when the horses had been equipped with rubber soles everything proceeded beautifully.



## Carbon Making Filmed "Strike Up Friend Ship"

In our last issue brief reference was made to a commercial film which has just been made for Charles H. Champion, the well-known carbon manufacturers. It was impossible in the limited space at our disposal to indicate fully what a clever piece of work this is. Therefore we make no apology for returning to the subject.

Actual publicity for the makers of Ship Carbons is kept down to a minimum. There is a brief mention of the firm at the start and again at the end, but, generally speaking, the picture could almost be classed as an educational subject. For an education it certainly is.

The processes in the manufacture of high grade carbons are many and varied. This film gives intimate glimpses of each process, but it weaves them into a compact and interesting story.

Mr. Champion gives a most interesting running commentary throughout the picture. His voice is always clear, but the recording is not perfect. At the trade show the sound was often badly out of step. As the speaker only appears on the screen for a few moments at beginning and end this is not of vital consequence. Still it is a point which calls for attention.

It was suggested last week that pictures of various types of arcs with the flames burning correctly and otherwise would be instructive. A few words explaining exactly how and why a carbon arc burns would also prove interesting.

These suggestions, if followed out, might well mean the addition of some footage to the film, which in itself is a recommendation. There are many films which could be improved by cutting, but the number which will actually benefit from a little extra footage is strictly limited. This is unquestionably one of them.

If we might add a final but minor criticism it is that the diagram of the Ship factory with which one is introduced to the works is rather crude. We feel that an aerial photograph would have been more impressive.

### LANGHAM, HULL, MAKING PROGRESS

Hull's new cinema, the Langham Theatre, is scheduled to open on August Bank Holiday of next year. The foundations and piling have already been carried out by F. Bilton, of Hull, and the structural steelwork is nearing completion. This is being erected by Archibald D. Dawnay & Sons, Ltd., of London. The contract for the superstructure has just been placed with Con Greenwood & Sons, Ltd., of Hull.

The cinema, which is being built for the Hull Picture Playhouses, Ltd., will stand on the site of the present Hesse Road Picture Palace and the Magnet Cinema. The latter hall has been demolished and work is steadily progressing on this land, where the auditorium will be situated.

The new entrance and crush halls will occupy the ground on which stands the Hesse Road Picture Palace, and will on completion give waiting accommodation for 1,000 people.

There will be a seating capacity of 1,751 on the ground floor of the theatre and of 865 in the balcony. The balcony will be approached from the crush hall by two broad staircases and an electric lift. There will be no fewer than eleven exits from the theatre.

No expense has been spared in planning the building and it is claimed that the hall will be the finest and most comfortable in Hull. Balckmore, Sykes & Co., of Hull, are the architects.

## A Revolutionary Illuminant

When we published our paragraph on the new smokeless flash lamp in last week's BIOSCOPE, we were quite unaware that the lamp was already being marketed on this side; but Mr. Alex Stuart, whose many activities are carried on behind the well-known name of Sasha, and whom we know to be interested in the idea, corrects us. Mr. Stuart has acquired the entire rights to this important invention for Great Britain and the British Empire, the lamps are being manufactured in this country, and, what is more important, substantial improvements have already been made on the models at present available in the United States. There, it will be remembered, the lamp needed a voltage of 150 for ignition purposes; Mr. Stuart has devised a type that will ignite at  $1\frac{1}{2}$  volts!

The new invention is fascinatingly simple. It consists of a lamp bulb with a screw cap fitting of the same size as the small lamps in pocket batteries. Inside the bulb, which is about five inches long, there is a mass of crumpled aluminium foil and a tiny ignition capsule in place of the usual filament. Instead of a vacuum the bulb has a small proportion of oxygen at a low pressure. The foil is so thin (.0005 mm) that, as soon as the capsule is ignited by the passing of a tiny current, the whole mass of metal disappears instantly in a soft noiseless, smokeless flash of astonishing actinic value.

### Ousting Expensive Lighting Equipment

It is difficult to credit the illuminating value of these flashes unless one sees the results obtained. The most intricate movements of toe dancers are caught brilliantly, for the flash only lasts  $1/75$  of a second. Large groups of people in movement are caught with astounding detail, a foot poised in mid-air here, a ribbon fluttering there. And in these photographs there is nothing of the hard, sharp shadow effect hitherto inevitable with flash light. These pictures are as smooth, as well modelled as studio portraits. We saw a picture of a well-known film man snapped on a murky staircase, and no studio lighting could have given a rounder, more pleasing rendering.

The uses of these new flashes are endless; there seems no limit to what they can do. One cause of their success is the quality of light emitted. A spectroscope shows that the light covers a band of wave lengths at least four times as long as that of the ordinary powder flash. For studio work they eliminate entirely the old incandescent outfit with half a score of lamps of heavy wattage. In Sasha's own studios the lighting equipment included two lamps of 1,000 watts, and 12 lamps of 1,500 watts, or a total of 20,000 watts in all. Even with this huge array the quickest exposure possible was about half a second. The whole of this equipment has been scrapped in favour of the new Sashalite bulbs with the occasional reinforcement of a 100-watt lamp for back-lighting. There is no reason why every studio in the world should not in 1931 effect the same economy. The only source of power required under the new system is a  $4\frac{1}{2}$ d. flash-lamp battery.

### Taking "Stills" Without Stillness

The flash is entirely contained in the bulb, and there is no danger of fire. Hence, photographs can be taken in inflammable atmospheres, such as in a gas-laden mine, an oil-tanker or a submarine. Brilliant results have already been obtained in all these locations. The bulbs already in use are really too powerful for ordinary purposes; the flual bulb will probably be no larger than a pocket-watch. The cost of the present large models is 2s. each.



*This illustration shows the new illuminant fitted to a Press camera so that the shutter operates the flash as well. The crumpled foil in its bulb can be seen inside the reflector*

For cinematography the lamps will be invaluable. Mr. Stuart has already completed a Press camera on which the lamp, with its light aluminium reflector, is mounted, so that the release of the shutter sets off the flash at the same time. With this noiseless, smokeless camera, cinema-stills can be taken while the scene is actually being shot, without the need of re-posing the actors. The extra flash of light is too brief to be recognisable by the eye. In the same way, stage plays can be photographed at a moment's notice, during a dress-rehearsal, without disturbing the actors and without altering a single scrap of wiring. Under the older system, photographing a stage show often meant two or three van-loads of equipment and four or five men to fix up a temporary installation. The Sasha man simply walks in with his camera and takes snaps at any angle and from any position he desires.

### Filming With One Flash Per Frame!

If necessary a number of these lamps can easily be arranged for simultaneous ignition. We have seen a photograph of a banquet in a room over 200 ft. long and the illumination was quite equal to that of brilliant diffused sunshine out of doors. Six lamps were used, but rarely are more than two needed. It is obvious this invention will revolutionise domestic amateur photography during the winter months.

Scenes for a film are at the present moment being made in an extremely difficult situation by synchronising one flash lamp to go off with each single frame exposed on the film. Although this sounds expensive at first glance, it has worked out at less than a third of the cost of transporting a generating set and lighting equipment. Scenes can be taken in confined places where lighting equipment could not possibly be erected. If there is room for the camera, that is all that is necessary. Obviously this illuminant will work as well under water as anywhere else, and storms of wind or rain have no effect on it. Altogether the invention may conservatively be called a revolutionary one, and the longer it is studied the wider its field of possible application becomes.



# Official Reports Should be Accurate

## Articles Every Theatre Man Should Read

by

F. H. Richardson

Although Mr. Richardson has a mild tilt at the S.M.P.E. Reports for minor inaccuracies, he is quick to point out that they contain invaluable material not merely for the technical reader, but for managers and proprietors. He has tabulated some of this material in the present article.

The Society of Motion Picture Engineers is a great, important and respected scientific body. It is represented before both the technical world and the public by an official monthly journal known as the *Journal of the Society of Motion Picture Engineers*.

This monthly magazine is, for the most part, made up of papers read before the Society of Motion Picture Engineers at its various meetings. It also contains committee reports and other official matter concerning the Society.

### A General Disclaimer Not Enough

Now when we see articles in a journal put out by and representing a scientific body, we accept them as being as nearly correct as it is possible to make them. We expect that if there is an inaccuracy published in anything in such a journal, there will be an editorial comment to that effect. The Editor should state that such inaccuracies and wrong statements of fact exist. Yet in the S.M.P.E. journal we find a great many things which are, to one who understands the subject being treated of, obviously far from right. Some of these articles contain matter which would lead the uninitiated to wrong conclusions, and that, too, without any editorial comment whatsoever, except for the following single line printed in ordinary type on the title page: "The Society is not responsible for statements made by authors."

Now that is all very well, but I very much doubt if one in ten of the journal readers would ever read that line, or if having read it they would remember it. It is in no way conspicuous. And not having read that line, or not having remembered having read it, the average non-engineer reader of an article would accept what he read as "gospel truth," because of its presence in the medium which contains it.

### The Question of Correct Terminology

Another thing, the S.M.P.E. has, in solemn conclave, approved certain nomenclature. It is only reasonable to presume and expect that this nomenclature will, in the official journal of the Society, be treated with proper respect. To suppose otherwise would not be very complimentary to the Society. To permit writers of papers to be read before the Society, and afterward to be broadcast through its official journal, to disregard the approved nomenclature of the Society is certainly not either good practice or common sense.

If the Society declares the correct title to be applied to a certain thing to be "X," and then in its own official Journal we find it repeatedly referred to as "Y," such procedure lends neither dignity or authority to the dictums of the Society. I have repeatedly directed the attention of the officers of the Society to this matter, but without the least result.

Now please do not assume from this that I am attacking either the Journal of the Society or the Society itself. Most emphatically I am not. I am directing attention to a wrong practice which has no real excuse for existence. The Journal is a fine publication, especially for engineers and those

engaged in laboratory and other scientific work. Such men would hardly be led astray through the publication of articles containing inaccuracies. However, the Society is making some effort to secure for the Journal a circulation among theatre men, who, for the most part, are not engineers and who would not always be able to differentiate between correct and incorrect statements. The warning to them that the Society does not vouch for the scientific correctness of articles published in the Journal should, in common fairness, be made very conspicuous.

Nomenclature should, I repeat, be made to conform to that approved by the Society before its publication in the Journal. Such change could not possibly alter the meaning as expressed by any author, hence the value of articles thus corrected would remain unimpaired. To publish nomenclature in the Official Organ of the Society which the Society has disapproved of and in effect declared to be wrong, is something perhaps a bit worse than bad practice.

### Contributions of Special Value

And now, following my promise made before starting upon my trip last spring, I will give you a list of the articles published in the Journal of the Society of Motion Picture Engineers from June to October, inclusive. One \* indicates that the article may be read to advantage by theatre men. \*\* Means the article has considerable value to theatre folks, and \*\*\* indicates that theatre people should by all means read this one. No \* means the article has little or no value to theatre men.

*June issue:* Loud Speakers and Theatre Sound Reproduction.\*\*

Apparatus Developed to Simplify Manufacture of Lens Wheels for Continuous Projectors.

Photographic Treatment of Variable Area Sound Films.

The Aperture Effect.

Curved Gates in Optical Printers.

Some Properties of Chrome Alum Stop Baths and Fixing Baths.

London Section Meetings.

*July issue:* Technical Activities of the Academy of Motion Picture Arts and Sciences.\*

Talking Pictures.\*

The Revolving Wheel Lens Projector.\*\*

The Microphone Boom.

Tilt Heads and Rolling Tripods for Camera Blimps.

Volume Control by the Squeeze Track.\*\*

The Measurement of Light Value Resonance by the Absorption Method.

Progress in the Motion Picture Industry.\*\*

*August issue:* Some Aspects of the National Electric Code as Applied to the Motion Picture Industry.\*\*

Reports of Standard and Nomenclature Committee.

Some Considerations in the Design of Sound Proof Camera Housings.

Some Experiments in Motion Photography of the Vocal Cords.\*

A Proposed New Method of "Timing" Negatives.

A Comparative Study of Sound on Disc and Film.\*\*

Some Experiments in Medical Motion Pictures in Colour.

Apparatus for the Analysis of Photographic Sound Records.

Progress in Industrial and Scientific Cinematography in France.

Applied and Scientific Cinematography in Austria.

*September issue:* A Proposed New Series of Standard Focal Lengths for Motion Picture Projection Objectives.\*\*

The Becquerel Effect and Its Adaptation to Talking Picture Systems.

The Storage of Valuable Motion Picture Films.\*\*

Wide Film Shrinkage and Its Effect As a Factor in Determining Proper Dimensional Specifications for a New Standard.

Considerations in the Design and Testing of Motion Picture Screens for Sound Picture Work.\*\*

Recent and Future Economic Changes in the Motion Picture Field.\*\*

The Measurement of Density in Variable Density Sound Records.

Sound-Proofing and Acoustic Treatment of R K O Stages.

A Modified Wax Machine.\*

The Processing of Variable Density Sound Records.

*October issue:* Factors Governing Power Capacity of Sound Reproducing Equipment in Theatres.\*

Galvanometers for Variable Area Recording.

Progress in Micro Cinematography.

Television System.\*

Modern Practice in Incandescent Cinema Studio Lighting.

Production Aspects of a Technical Lecture Sound Picture.

Some Considerations Affecting the Design of Phonograph Needles.\*

Improved Synchronizing Apparatus for Sixteen Millimeter Films with Disc Records.

The Maintenance of Sound Film in Exchange Operation and the Degree that Sound Reproduction is Affected by the Continued Use of Sound Track Film.\*\*

The Soviet Cinematography.

Conditions Under Which Residual Sound in Reverberant Rooms May Have More Than One Rate of Decay.

**Important:** Please understand clearly that the asterisk markings represent my own opinions only. I am doing this because of the many inquiries received from theatre people, both exhibitors and projectionist, as to what value they may expect to receive in return for the relative very high subscription price asked for the S.M.P.E. Journal, and the high individual copy price as well. This price is none too high, mind you, when the class of the Journal and the fact that it carries no advertising is considered. Still the theatre man wants to know that if he subscribes or buys an individual copy at \$1.50, he will be able to get real value from it. That is only natural, and he is entitled to that information, or so it seems to me.

Then, too, it must be clearly understood that the articles I have not marked may have very high value, but not to theatre men save for a possible exception here and there. Their value is for laboratory men, studio men etc. Many of the articles could not possibly be understood by any but trained engineers, hence they would have no value to the average theatre man.

The subscription price of the Journal is \$12.00 per year. Individual copies may be had at \$1.50 each. Where an article is marked \*\*\*, that means I would consider it as well worth the price of the individual copy, and, maybe, even more.

## Batteries or M.G. Sets?

Your editor is receiving many inquiries as to the matter of substituting motor generator sets for batteries in sound apparatus. I presume some five hundred North American exhibitors have asked information along these lines.

Up to this time I am not prepared to make any recommendation. Undoubtedly the motor generator sets will do the work; also undoubtedly they will require very careful expert attention. The slightest sparking or other fault at the armature cannot possibly fail to affect the sound adversely. The cost of motor generators is considerable, too, which must be taken into consideration.

On the other hand, such sets take up relatively but little room. There is no acid to spatter over things. There is no recharging. No gas or danger of flame or explosion. On the whole I want a bit more time to get reports from projectionists now using the motor generator sets before committing myself.



## Exploitation—Proposed and Practised

Radbourne's *Jungle-Cuckoo*!—Another "*Journey's End*"—Milk-o!—A Clever Prologue—Pushing "*The Troc.*"—Musical Car—Bread Wrapper Retort

### Jungle Publicity

Patrons entering the main entrance hall at the Queen's, Newcastle-on-Tyne, last week were confronted with a veritable African jungle, for Manager J. R. Radbourne had made an unusual departure from orthodox publicity methods in connection with the film "*Mamba*," which was to be presented the following week. Right round the sides of the hall were stacked tall rushes, palms and evergreens, some of which were of the faded type, conveying the impression of having been scorched under a tropical sun. Native weapons of war, such as spears, shields, tom-toms and other implements, were very much in evidence, the whole completing a most realistic picture, which certainly attracted the necessary attention. The film title "*Mamba*" was prominently displayed, each letter being in the form of the winding body of a snake.

### More Cuckoo Publicity

In a recent issue of *THE BIOSCOPE* we drew attention to a clever idea worked in the U.S. for "*Cuckoos*," the Radio picture featuring Wheeler and Woolsey. Here is another piece of good work for the same film, put in this time by Louis Wilson, exploiter in Australia for R.K.O.

To exploit the film in Melbourne he secured a number of good tie-ups with big stores, arranging for windows to be dressed in a novel manner. The displays were done on what might be termed "cuckoo" lines. Grotesque papier mache birds were ex-

hibited, placarded with humorous lines. A number of eggs were painted different colours; the red, white and blue egg was labelled the "French cuckoo's egg"; the green egg, "Irish cuckoo's egg," and so on. This, together with many other humorous little touches, was instrumental in creating a great deal of attention, and proved an excellent medium of publicity for the picture.

### Metropole's Birthday Number

That "*Admirable Crichton*" of house organs, the *Metropole Magazine*, appears this month in the form of an anniversary number, the theatre having been opened last December. The publication, in its dignified silver and black cover, is always a joy to handle, and the current issue is, if possible, more artistically laid out than ever. An additional feature takes the form of a double page "spread" of illustrations, showing some of the celebrities who have looked in on the *Metropole* during the year.

An interesting note appears on one of the later pages, in which the meaning of the word "pre-release" is explained for the benefit of patrons. The note concludes: "We are pleased to announce that most of our future presentations will be 'pre-release,'" thus advising patrons of the preferential treatment that the house can offer them.

Once again General Manager R. S. Sowden and James C. W. Wood, the publisher of the magazine, are to be congratulated on this distinctive and tasteful business-puller.

### Free Seats Bring Publicity

For the showing of "*Journey's End*" at the Arcade, Worcester, Manager G. Almond-Jones issued 12 free passes to the bus conductors on the various routes coming into the city. In return, on reaching the terminus, they shouted to the passengers, "*Journey's End*." This brain-wave, reports Mr. Jones, was responsible for attracting many patrons to the box office.

Mr. Almond-Jones also acquainted the officers and men of the Worcester Regiment, at the adjacent barracks, of the times of screening, with the result that for the Monday matinée a party of 50 men and officers marched to the cinema, whilst for the special Saturday morning matinée a further contingent arrived. The presence of the military element outside the house—for they arrived and departed in true Service manner—attracted a further patronage to the hall.



The striking night display at the Globe, New York, during the run of "*Her Man*," which is being distributed by P.D.C.

### Publicity for "*The Big Trail*"

As a prelude to a big publicity campaign for "*The Big Trail*," comes from Fox a big brochure. As London's premiere of Raoul Walsh's picture takes place at the Piccadilly Theatre on Friday, the circulation of this piece of literature is well timed.

A front cover, measuring about 17 in. by 11 in., in bold orange and black, prefaces a series of pictorial pages each conveying something of the essential bigness of the film. The centre page "spread" is especially an impressive display. Text matter, which is kept down to a minimum, gives some of the facts which show the vastness of the enterprise—which is said to have cost over half a million pounds to produce.

If this effort is a foretaste of what is to follow, we can look forward to some more big publicity from Fox on this score.

### The Milky Way

Another domestic publicity stunt is reported this week. It was undertaken by Manager A. C. Harris, of the Stoll, Newcastle-on-Tyne, who makes certain that his latest form of advertising will not only get right into the home, but will also be handled by members of the family. The advertisement appears on the round cardboard discs fixed in the top of milk bottles, and is on the following lines:—

FIRST and still the BEST  
The STOLL, Newcastle  
Tyneside's TALKIE Theatre

As there appears to be a greater chance of this announcement being noticed by householders than that on bread wrappers, which has already been referred to in these pages, it is one that might be commended to those who have milked themselves dry of ideas.

### Holland's Farewell

James Holland, whose clever prologues to big films have been such a feature of the programmes at the Regent, Portsmouth, gave a capital stage presentation to "*The Vagabond King*" as the last for which he will be responsible in that city before taking up his new appointment at the Trocadero. The setting represented an old-world castle, guarded by pikemen, and heralds preceded the entrance of Miss Irene Selwood, a pleasing mezzo-soprano, who, as Katherine, gave a fine rendering of the theme song, "*Only a Rose*." T. J. Douglas, a popular elocutionist,

The  
**Distinctive Finish—**

to a Theatre  
or Cinema  
whether it be

**MODERNISTIC  
FUTURISTIC  
OR PERIOD**

should be your  
**ATTENDANTS'  
UNIFORMS**

and they must  
harmonise in colour  
and style with the  
"decor" of the  
building.



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appeared as François Villon and recited a few lines appropriate to the film. Portsmouth's cinema patrons will miss the original stage presentations conceived by Mr. Holland. Their loss will be the Trocadero's gain.

### Trocadero's "Reveille"

Fifty thousand people in South-East London received a surprise in their morning mail the other day. And the cause? Just an idea of Billie Bristow's, who is handling the publicity for the new Trocadero Theatre, Elephant and Castle, S.E., the big 5,000-seater, which is scheduled to open on December 22nd.

The surprise was a brightly produced brochure, with a gay red and green cover carrying the "title" "Trumpeting for the Trocadero," accompanied by a freak of fauna—a red elephant, and a futuristic device which will undoubtedly be the theatre's heraldic device. The interior is full of interesting matter. Starting with a colourful description of the district in the old days contrasted with its now palatial aspect, it

progresses to further imaginative musings, then to more concrete material—"figures that are facts"—the architect's introductory note, a spread showing views of the building, notes about the personalities concerned, and finally a map showing the exact location of the theatre and a list of bus and underground routes that serve it. The back cover is artistically designed with two panels lauding the glories of this new show house. A number of drawings in lighter vein on odd pages add to the attractiveness of the booklet.

As a relatively cheap piece of printing, the brochure is a great success. Miss Bristow tells us that she tried to make it "just a little different"; she has done so, to excellent effect. There will, no doubt, be about 45,000 people turned away the first night!

### Musical Car at Willenhall

C. Ashworth, sound engineer of the Picture House, Willenhall, used his ingenuity to exploit the showing of "Rio Rita." A special sound amplifying outfit was built

up and placed in a gaily decorated motor car, with which a tour of the town was made periodically and the song hits of the film played by gramophone records.

### Those Bread Wrapper Ads.

Referring to a paragraph in THE BIOSCOPE last week regarding the use of bread wrappers for advertising "All Quiet on the Western Front," Hugh C. Ryder, manager of the Peterborough houses concerned, writes:—"I should like to point out that there was no question of any attempt to tie-up the picture with the loaf. The Co-op. Bakery supplies a district surrounding Peterborough within a radius of 20 miles. As 200,000 loaves were sold during the week prior to the showing and as every delivery man had instructions to advise the local housewives to be careful to examine their loaves before opening, you will appreciate the enormous value of the stunt as an advertisement and not a tie-up.

"I might add that when the first day's supply had been delivered, Peterborough 'went wild.'"

## Releases for Monday, December 15, 1930

Title.	Renter.	Cert.	Length	BIOSCOPE Rev. Date.	Posters
<b>SOUND AND DIALOGUE</b>					
Applause .....	Paramount .....	A .....	7,165 ft. ....	March 26, 1930 .....	3/6s, 2/12s, 1/48s
Be Yourself .....	United Artists .....	A .....	6,110 ft. ....	March 26, 1930 .....	2/6s, 1/12s, 1/48s.
The Flirting Widow .....	F.N.P. ....	U .....	6,631 ft. ....	May 28, 1930 .....	1/6s, 1/12s, 1/48s.
Redemption .....	M.-G.-M. ....	A .....	6,015 ft. ....	April 30, 1930 .....	2/6s, 1/12s, 1/48s.
Second Wife .....	Ideal .....	U .....	6,060 ft. ....	May 17, 1930 .....	2/6s, 1/12s, 1/48s.
So This Is London .....	Fox .....	U .....	8,298 ft. ....	July 2, 1930 .....	1/6s, 1/12s, 1/48s.
<b>SILENT</b>					
Applause .....	Paramount .....	A .....	6,851 ft. ....	March 26, 1930 .....	2/6s, 1/12s, 1/48s.
The Lone Wagon .....	Argosy .....	U .....	5,280 ft. ....	September 17, 1930 .....	1/6s, 1/12s.
No Exit .....	Warner .....	U .....	6,875 ft. ....	July 9, 1930 .....	1/6s, 1/12s, 1/48s.
Redemption .....	M.-G.-M. ....	A .....	5,872 ft. ....	April 30, 1930 .....	2/6s, 1/12s, 1/48s.

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# Coming Trade Shows

## LONDON

**WEDNESDAY, DECEMBER 3, 1930**  
 Remote Control.....M.-G.-M.....Empire, 10.15 a.m.  
 Sinners' Holiday.....Warner.....Own Theatre, 11 a.m. and 3 p.m.  
 The Danger Zone (Silent).....Equity British.....Super Cinema, 11.15 a.m.  
 Flaming Justice (Silent).....Equity British.....Edibel Theatre, 3 p.m.

**THURSDAY, DECEMBER 4, 1930**  
 The Lady Who Dared.....F.N.P.....Piccadilly Theatre, 3 p.m.  
 Shadows of Broadway (Silent).....Equity British.....Super Cinema, 11.15 a.m.  
 His Great Adventure (Silent).....Equity British.....Edibel Theatre, 3 p.m.

**FRIDAY, DECEMBER 5, 1930**  
 Talking Chimps.....Gaumont.....Own Theatre, 11.15 a.m. and 3 p.m.  
 The Big Trail.....Fox.....Piccadilly Theatre, 8.30 p.m.

**MONDAY, DECEMBER 8, 1930**  
 Just Imagine.....Fox.....Piccadilly Theatre, 8.30 p.m.  
 Way for a Sailor.....M.-G.-M.....Empire, 12.55 and 3.15 p.m.

**TUESDAY, DECEMBER 9, 1930**  
 Under Montana Skies.....Gaumont.....Own Theatre, 11.15 a.m. and 3 p.m.  
 The Life of the Party.....Warner.....Regal, 11 a.m.  
 Way for a Sailor.....M.-G.-M.....Empire, 12.55 and 3.15 p.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Oh, For a Man.....Fox.....New Gallery, 11 a.m.  
 Eleven Shorts.....Warner.....Own Theatre, 11 a.m. and 3 p.m.  
 Way for a Sailor.....M.-G.-M.....Empire, 12.55 and 3.15 p.m.  
 War Nurse.....M.-G.-M.....Cambridge Theatre, 3 p.m.

## BELFAST

**TUESDAY, DECEMBER 9, 1930**  
 Such is the Law.....Butcher's.....Classic, 11 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Kissing Cup's Race.....Butcher's.....Classic, 11 a.m.

## BIRMINGHAM

**FRIDAY, DECEMBER 5, 1930**  
 For the Defence.....Paramount.....Futurist, 10.45 a.m.  
 Call of the Sea.....Warner.....Forum, 10.30 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 Chimp Comedies.....Gaumont.....West End, 10.30 a.m.  
 Children of Chance.....F.N.P.....Forum, 10.30 a.m.

## BRISTOL

**THURSDAY, DECEMBER 4, 1930**  
 The Feminine Touch.....Ideal.....Regent, 11 a.m.

## CARDIFF

**FRIDAY, DECEMBER 5, 1930**  
 The Feminine Touch.....Ideal.....Own Theatre, 11 a.m. and 3 p.m.  
 Beyond the Cities.....Paramount.....Capitol, 11 a.m.  
 Remote Control.....M.-G.-M.....Park Hall, 11 a.m.

**MONDAY, DECEMBER 8, 1930**  
 Adieu, Mascotte.....Wardour.....Queen's, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 The Big Trail.....Fox.....Park Hall, 11 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 The Middle Watch.....Wardour.....Queen's, 11 a.m.

**THURSDAY, DECEMBER 11, 1930**  
 The Convict of Stamboul.....Wardour.....Queen's, 11 a.m.

## GLASGOW

**THURSDAY, DECEMBER 4, 1930**  
 Children of Chance.....F.N.P.....Coliseum, 11 a.m.

**FRIDAY, DECEMBER 5, 1930**  
 Kissing Cup's Race.....Butcher's.....La Scala, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 Borrowed Wives.....Gaumont.....Picture House, 11 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Beyond the Cities.....Paramount.....Green's Playhouse, 11 a.m.

**THURSDAY, DECEMBER 11, 1930**  
 The Big Trail.....Fox.....Picture House, 11 a.m.

## LEEDS

**FRIDAY, DECEMBER 5, 1930**  
 Moby Dick.....Warner.....Tower, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 For the Defence.....Paramount.....Rialto, 10.45 a.m.  
 Treason.....Wardour.....Tower, 11 a.m.  
 Just Imagine.....Fox.....Scala, 11 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Chimp Comedies.....Gaumont.....Majestic, 11 a.m.

## LIVERPOOL

**THURSDAY, DECEMBER 4, 1930**  
 Kissing Cup's Race.....Butcher's.....Futurist, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 Remote Control.....M.-G.-M.....Palais-de-Luxe, 10.30 a.m.  
 Borrowed Wives.....Gaumont.....Trocadero, 11 a.m.  
 Call of the Sea.....Warner.....Futurist, 11 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Chimp Comedies.....Gaumont.....Trocadero, 11 a.m.

## MANCHESTER

**FRIDAY, DECEMBER 5, 1930**  
 Sinners' Holiday.....Warner.....Deansgate, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 Borrowed Wives.....Gaumont.....Market Street P.H., 11 a.m.  
 Just Imagine.....Fox.....Piccadilly, 11 a.m.

**WEDNESDAY, DECEMBER 9, 1930** ...  
 Chimp Comedies.....Gaumont.....Piccadilly, 11 a.m.

## NEWCASTLE

**FRIDAY, DECEMBER 5, 1930**  
 The Middle Watch.....Wardour.....Grainger, 10.30 a.m.  
 Thread o' Scarlet.....Gaumont.....Queen's, 10.30 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 The Convict of Stamboul.....Wardour.....Empire, 10.30 a.m.  
 The Big Trail.....Fox.....Queen's, 10.30 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Just Imagine.....Fox.....Queen's, 10.30 a.m.  
 Treason.....Wardour.....Empire, 10.30 a.m.

**THURSDAY, DECEMBER 11, 1930**  
 Call of the Sea.....Warner.....Stoll, 10.30 a.m.

## NOTTINGHAM

**FRIDAY, DECEMBER 5, 1930**  
 Pardon My Gun.....Elite, 11 a.m.

**SUNDAY, DECEMBER 7, 1930**  
 Kissing Cup's Race.....Butcher's.....Hippodrome, 7 p.m.

**TUESDAY, DECEMBER 9, 1930**  
 Night Birds.....Wardour.....Scala, 10.45 a.m.

**WEDNESDAY, DECEMBER 10, 1930**  
 Moby Dick.....Warner.....Elite, 11 a.m.  
 Chimp Comedies.....Gaumont.....Hippodrome, 11 a.m.

**THURSDAY, DECEMBER 11, 1930**  
 Just Imagine.....Fox.....Elite, 10.30 a.m.

## PLYMOUTH

**SUNDAY, DECEMBER 7, 1930**  
 Easy Money.....P.D.C.....Grand, 2.15 p.m.

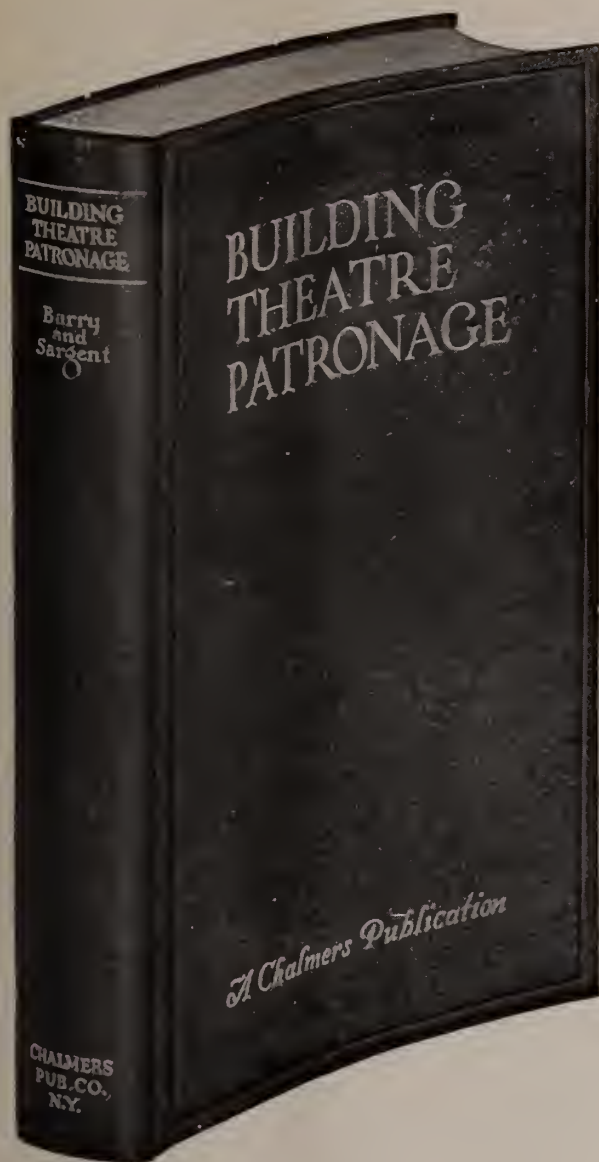
## SHEFFIELD

**FRIDAY, DECEMBER 5, 1930**  
 East is West.....Universal.....Union Street P.H., 11 a.m.  
 Anybody's War.....Paramount.....Central, 10.45 a.m.  
 Kissing Cup's Race.....Butcher's.....Regent, 11 a.m.

**TUESDAY, DECEMBER 9, 1930**  
 Borrowed Wives.....Gaumont.....Regent, 11 a.m.  
 Moby Dick.....Warner.....Central, 11 a.m.

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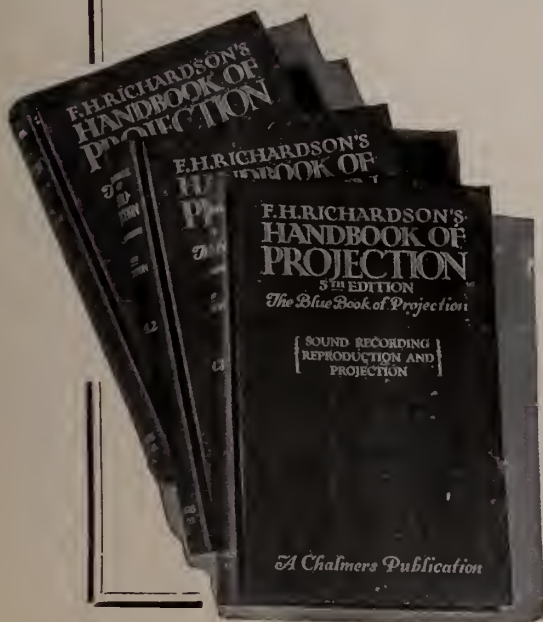
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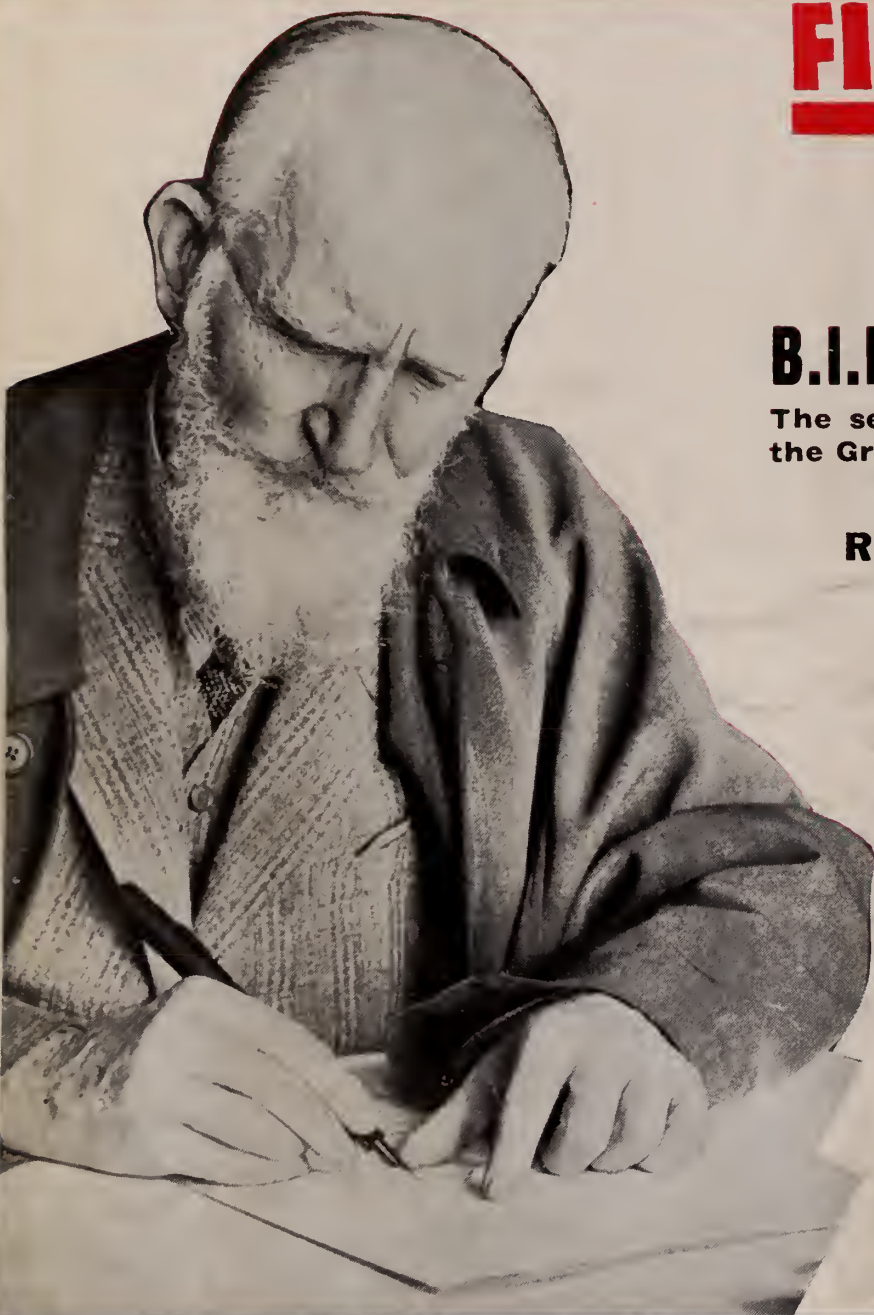
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